

The Etude

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MARCH
1901

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60. Give examples, writing the time-signatures.

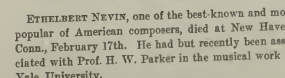
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musicographa, b. at London, 1719. Berniniana
dramatic composer, b. at Mayence, 1835.

It will be used by Stanislaus Barcewicz. It has powerful tone and great carrying power.

sented by an open note with a tail was crocheted,

and a composer.



(crooked, or bent). The explanation is that the name for the half-minim (quarter), when it was re-

papers, in which line of work he ranked among leaders in this country. He had considerable skill as a composer.

THOUGHTS SUGGESTIONS, ADVICE

Practical Points by Practical Teachers

NOTES VERSUS MUSIC.

J. K. VAN CLEVE.

LAST year a young lady entered my class of piano-students who gave me, as an example of what she had accomplished with her former instructor, a performance (!) of the "Twelfth Hungarian Rhapsodie," by Liszt. The fact was that this industrious young woman really had worked well, and thought that she played this tremendously trying composition in a way fit for concert-performance. The fault was probably in the way she had been taught. This was, perhaps, not the fault of her former hard-working and painstaking teacher, but was because she had heard no artists play. She was the prize pupil of a secluded school for girls where, to get the notes of some virtuoso-piece well enough to pull through them without stumbling grievously was esteemed the acme of art.

When she had finished her elaborate gyrations and complex manipulations at the keyboard, I said to her: "Very well, in a way, Miss X; you hit all the notes, or as nearly all as any except the best virtuoso do; but you have not extracted one drop of music from those thousands of notes covering fifteen pages. You have not apparently the first faint idea how they are meant to sound. You make me think of a student who has learned to read the Greek alphabet and can pronounce the rolling, oceanic lines of the 'Iliad' without knowing any more about the meaning of them than did the daughters of the poet Milton when they read, without comprehension, Hebrew, Greek, and Latin texts to their blind father."

Here are the ways to obviate, or in part obviate, this wide-spread evil:

First, let every teacher worthy of the name cease not when the notes are read on their proper degrees, in their proper time, with their proper fingers, even with their proper connections and disconnections, but then insist upon the most strict and severe regard for the dynamic indications, the tempo-marks, the words for style. Permit no pupil to play who rides rough-shod over the piano and pianissimos, or who confounds all phrasing into a mazy mass of muddled coherence, or, rather, overcoherence; neither allow a pupil to do a work in a recital when there is a very marked lagging of the tempo: say, an *allegro vivace* like a brisk *andante con moto*, a *presto* like an *allegro*.

Second, compel every pupil to learn something as to the composer whose work is attempted, who he was, what kind of a man, what emotions are characteristic of him. Just think of playing Mendelssohn in the manner of Chopin, or Liszt like Mozart!

Third, insist upon it that the students should hear great players who are able to present to their attention and emulation perfect models of what the piano really means and can utter.

THE ORGANIST AS A PIANIST.

R. R. FENFIELD.

Most organists of repute aspire to be pianists as well, but few ever succeed to a notable extent on the two instruments. This reality need not and should not be the rule; still, the routine work at the organ has a tendency to get the player into bad piano-habits. Most organists have to play the piano as a part of the duty expected of them. Sunday-schools, prayer-meetings, lenten services, etc., have, to a great extent, their accompaniments on the piano, and the hymn and Sunday-school tunes are mostly played with a hard and pounding touch. The remedy for this is, of course, to keep up systematic piano-study, if possible, with a good piano-teacher.

But we are now specially interested in the effect upon the organ-playing of the piano-exercises and pieces which we will suppose to be well played on the

piano. And we noticed right away the tendency to play soft and delicate passages on the organ as on the piano, with a light, soft touch, which, perhaps, does not quite open the organ-valves, and in any case will open them rather slowly. This will never do. The passage does not exist in organ-music of any kind that does not require a quick, firm, and decided pressure of the keys.

With couplers drawn, the action may be heavy, but the touch must be strong enough to open every valve instantly and instantly. If there are pneumatics, the touch will, of course, be lighter, but should still be decided. Also the usual elastic staccato of the piano does not exist at all for the organ. An accomplished pianist plays many chord-passages with an instant spring from each key, but sustaining notes and chords with the damper pedal so that it is properly legato. Needless to say that there is no such device at the organ. In fact, a note and certainly a pedal-note taken perfectly staccato will probably not sound at all, certainly not clearly. The organ staccato requires a firm little pressure on each note and then leaving it with a spring. But, with all this carefully noted and brought into practice, the piano-playing will assist the organ-playing.

The organist finds that, with the proper registers drawn, a note or a chord will sound just as loud or just as soft however the keys go down. He may, therefore, overlook, and perhaps despise, the matter of a varied touch. There he sometimes acquires a slovenly touch, with various mannerisms. Yet there is much for the organist to learn in the way of phrasing and various nuances from piano-playing. The pianist is ever looking after details, and the organist can do the same, although he must make his effects in a different way. Thus, as written in an article last month, each instrument may assist and complement the other.

HOW MUCH SHOULD ONE LOOK AT THE HANDS WHILE PLAYING?

MARY E. HALLOCK.

The idea of teaching beginners to feel the notes, or rather to feel the notes (not for the notes) without looking at them, is an indispensable one for the following reasons: By looking at middle C the eyes can catch cover two octaves distinctly, anything farther, up or down, necessitating a turning of the head, which, in view of the usual distance of one hand from the other while playing, is bound to prove detrimental to the work of the hand not being watched.

Thought can be much better directed to the interpretation when the eyes are disengaged, especially in contrapuntal work, where two or more ideas are to be equally well carried out, and where an endeavor to watch both hands would keep the eyes at a squint calculated to make the player giddy.

In most rapid passages the notes follow each other too quickly for the eyes to make mental note of each separate unit; and last, but not least, to be able to keep the eyes on the sheet while playing is the one indispensable attribute of good sight-reading.

On the other hand, it is well to look whenever the fingers have to jump to a new position to reach the opening note of a new phrase or any single notes, although, by proper practice, one need not do that, as was very interestingly shown at one of Mr. Damrosch's concerts at a summer park near Philadelphia last summer. Theelectric lights suddenly went out, as electric lights are once in awhile wont to do, while Master Harry Grabow was in the midst of the "Twelfth Rhapsody" of Liszt, which, to his honor be it said, did not, in the slightest degree, disturb the young player.

Frequent exception might be made, however, for the left hand, where it has to reach one or two bars for a very low note with the little finger, although in no case is the little finger to be watched, but rather the thumb, which ought always to be brought to cover the octave above, as a measurement for the convenience of the eye, of course, and not to be struck.

It is in every case, however, charming to do as Mr. Paderewski: play with the body erect and well-nigh motionless, the eyes looking straight over the piano.

TEACHING INTERVALS.

MADAME A. PUTIN.

IN teaching intervals to beginners, and even to some more advanced pupils, I have observed that they find a difficulty in counting the semitones, or half-steps, in an interval. After you have explained to a child the formation of the scale beginning on C, with the semitones coming between the third and fourth and between the seventh and eighth of the scale, ask her to form one beginning on D. Ten chances to one she will not be able to find the third note of the scale. She will play F, and you will say: "From E to F is only a semitone; make it a whole tone, or two semitones;" she will go to G, or perhaps down to E-flat, but will not find F-sharp without your assistance.

The beginner seems not to understand the chromatic nature of the keyboard; the next key is always a white key, and the black keys seem invisible to them because disregarded. This comes partly from the habit of some teachers of keeping the beginner for many months on pieces and exercises written for white keys alone, and ignoring the black keys themselves in their teaching.

After teaching the diatonic scale on white keys, it would be a good plan to show the pupils that the keyboard is a chromatic keyboard, by making them touch the keys in their order, of the end near the name-board, where their sequence is chromatic, and oblige them to name them ascending—C, sharp, D, D-sharp, etc.; and descending—B, B-flat, A, A-flat, etc. This is a very simple solution of the difficulty, but not many think of it.

PLAYING DANCE-MUSIC.

CARL W. GRIMM.

EVEN to the most serious student of music the playing of a judicious amount of dance-music can produce but good results. It strengthens the sense of rhythm, besides gladdening the mind. In dance-music the left hand part is as important as the right, because it marks the time, in it is the first beat of the measure should be a shade louder than the others. In dances arranged as duets, the left hand of the second player has a more important role than the right, because the left hand has to emphasize the time. Only when the right hand of the second player has to perform the melody does it ever become prominent. It is quite an accomplishment to be able to play dance-music well for little social gatherings.

Chopin improvised dances on such occasions, and nobody thinks it ever did him any harm. Mozart said that he who could not create any good dance-music was really no good composer. Bach, Beethoven, Mozart, Schubert, Weber, and Brahms have all written a great many beautiful dances.

Dance-music may be intended primarily as an accompaniment to social dances. This kind has been well supplied by Strauss, Lanner, Labitzky, Gungl, etc. The irresistible waltzes of Strauss have been highly praised, even by Wagner, Schumann, Bolero, polonaise, mazurka, tarantella, corcacha, etc.) not only cultivates the sense of rhythm, but increases the knowledge of music. A suite is, after all, but a string of dance-tunes preceded by a prelude. The ballet is dance-music designed as an accompaniment to dancing on the stage. Beethoven has written some in his "Prometheus" and Schubert in "Rosamunde."

Modern composers of this kind of music are Debussy and Bizet. Again, there are dances for the mere enjoyment of music. Weber's "Invitation to the Dance" marks the adoption of the waltz form into the sphere of absolute music. Other excellent examples are Chopin and Rubinstein, also the polonaises of Beethoven, Weber, and Chopin, or Liszt's "Galop Chromatique."

Studio Experiences.

A REFERENCE-SEEKER.

GEORGE K. HATTIELD.

A YOUNG lady, who came to me for lessons, was continually remarking that she was liable to be needed at home, and might be sent for at any time; from other indications I came to the conclusion that she came only for a few lessons and then intended to return as a full-fledged teacher, regardless of her ability.

It was not long before she announced that she had received an imperative summons, and would be obliged to go home at once, but before leaving she came once more and besought that I would give her a recommendation to teach. "I could have it printed in circular form," she remarked, "and it would insure me a good class."

It is unnecessary to say that I refused point blank. "You are not capable," I said, "and it would be a gross injustice to me and a still greater one to you if I should give you a recommendation. If you feel you must teach to support those who may be depending upon you, I admire your noble-hearted efforts to that end, and would be willing to help you in any way which would be for the best; but to give you a recommendation to your friends or the public as a guarantee of your capabilities would, I am sure, be unfair to us both. If you must teach, then be honorable, be wise. Never mind the reference; simply let it be known that you desire pupils, and that those who come to you will receive the very best attention it is in your power to bestow; this will cover a multitude of faults and save a world of criticisms. Subscribe, meanwhile, for a good music journal, and continue your own practice faithfully; in short, work out your own salvation, so far as is possible."

But, as teachers too often find is the case, my advice was thrown away. The young girl returned to her native town, advertised herself as a teacher, and, in lieu of a reference, loudly proclaimed how highly I had spoken of her attainments. But the ultimate outcome was all I had prophesied: she was at length entirely without pupils, and was obliged to look in some other direction for a livelihood.

RHYTHMICAL PLAYING.

J. S. VAN CLEVE.

THE other day a leading piano-teacher of one of our large Western cities told the writer, as a good jest, the following:

"I had a pupil yesterday who was playing badly out of time. In order to get things right, I had her count aloud. Still it went but little better. At last, with a petulant tone and manner, she turned upon the stool, and said:

"Professor, I will play for you, or count for you, whichever you wish, but not at the same time." There was, of course, a hearty laugh at this Irish talk, both from the professor in question and from the writer, for this was, of course, letting the cat out of the bag, or, to alter the metaphor, was picking the balloon. The not being able to count and play was positive evidence that the pupil had not any correct idea of the time. This sense of accurate symmetrical rhythm is a large part of musical talent, and any feebleness of it must be most sedulously antagonized and overcome. If you cannot count and keep in the rhythmical grooves, you are not a musician.

WHERE IGNORANCE IS BLISS.

E. F. MARKS.

AT the usual dinner of a well-known pension in Leipzig, patronized almost exclusively by music-students from America, there was introduced one day Mr. S., a new arrival from the West, who was assigned to the place opposite me. During a lull in

the general conversation he remarked to me, loudly enough to be heard by all present, that on the vessel coming over he had met a friend of mine, who had informed him that I was studying the pipe-organ. I told him that he had been correctly informed; but was utterly astonished the next instant to hear the following interrogative:

"Did you bring your instrument with you?" Everyone was convulsed with laughter, and I gazed at him with a smile of incredulity; but, observing his earnestness, I was forced to hide my amusement and give him a simple negative reply.

A DILEMMA AND A DIPLOMATE.

MARIE L. SHEPARD.

OF all professional people, teachers of music probably have greatest opportunities to study human nature, and to behold the humorous, as well as the tragic, side of events. Two amusing incidents stand out, among others, which I have recently fallen to my lot to encounter. A tall, elegantly-dressed woman, who introduced herself as Mrs. C., except into my studio, accompanied by her daughter. I was engaged in giving a lesson to a child-pupil, but, as Mrs. C.'s demands were imperative, I was obliged to accord her respectful heed.

"You have been well recommended to me," she said, patronizingly. "Mary has been studying with a grand teacher, who keeps a music-store in N—, where we lived formerly, and I have taken the time to come in with her. I thought I'd like to be here when you heard her play for the first."

Without further invitation Miss "Mary" proceeded to the piano, music in hand, and, ere she had finished the first page, my little pupil, who had been driven from the instrument, was seized with hysterical giggling, and was obliged to retire hastily to the porch. "Isn't it grand!" whispered the mother, in the midst of the performance; but I was deaf, and, no doubt, she thought absorbed in ecstatic listening. I knew there was no swelling of direct inquiries later, however. Often I have wondered what other teachers would do in similar circumstances to those in which I have many times been placed. Should I now speak the truth: "Your child has been taught entirely wrong from the first principles onward; she has everything to undo, and months of hard toil, and special training, will scarcely set her right,"—and thereby lose a pupil, or, hoping by subsequent tact and skill to gain such influence as would accomplish all that must be done, if she became my pupil, should I not rather say, evasively: "She will play better still a year from now, if you desire me to undertake her training."

The last chord was hammered out by the rigid fingers. Mother and daughter fixed upon me a self-satisfied gaze. A hideous pause ensued. "What do you—" began Mrs. C.— "With whom did your daughter study?" I interrupted, rudely, to gain time. Deliverance! Such eulogy as that music-store teacher received should be committed to posterity by his biographer!

Mary has begun lessons, and my dilemma is of the past. I am ever true to ranking in time with the music-store proprietor, with both mother and daughter. For I have discovered that *anything played is "grand"* with them, from a Beethoven sonata to the simplest of exercises.

Episode No. 2, which greatly perplexed while it amused me, occurred the following week. A young woman applied for lessons who had evidently never studied music to any extent, but who assured me she was a graduate of an Eastern music-school. She proposed some difficult pieces, among them the "Polonaise-Fantasia," in A-flat, of Chopin, and wished to begin with them at once.

"It is impossible," I said firmly. "You cannot play even the scale of C correctly, and yet have advanced pieces which are taken up only by my advanced pupils. Now tell me exactly how long you have studied!" She wavered. "Well," she said, evasively, "I bought these lately, because a friend of mine plays them, and

I wanted to tell her I was studying them; so, if you will only let me learn a few bars at a time, I will take anything else you advise."

So we compromised, and the "Polonaise" is brought regularly to each lesson, together with Grade I of the "Graded Course," and No. 1 of the Bach "Inventions"!

A "CONFUSION OF TONGUES."

HATTIE PRIEST ADAMS.

I HAVE, among my small pupils, a tiny girl of eight years, who told me the following the other morning; she was very indignant about it:

"Miss C— was at our house, and she asked me to play. When I finished she said:

"You don't play by note; you play by wind' (air)." Still, there is a possible application. More than one player has tried to make a reputation playing by "wind" instead of getting down to real hard work and systematic study.

"THE REASON WHY" IN FINGERING.

WILLIAM C. WHIGHT.

PROBABLY every faithful teacher has frequent trouble with pupils who give little or no attention to marked fingerings. I have found that, even with careless ones, a patient explanation of the reason why the marked fingering is preferable to their own haphazard way of hitting the keys is quite successful in arresting their attention and inducing a reform. I call their consideration to such points as ease, grace, certainty, economy of motion, equal distribution of labor among the fingering, etc.; then illustrate and ask them to try both ways and compare their way with that indicated, and thus lead them to new light on the importance of the subject and save much tiresome prompting and correction, which seldom is wholly availing.

The tacit compulsion to the pupil's intelligence and the appeal to thought are not lost.

The "reason why" clearly given, is, on many other points, a salutary stimulant to reflection and a help to progress.

WHEN IS SILENCE NOT GOLDEN?

EMMA STANTON DYMOND.

THESE are teachers who attend so strictly to business during lesson hour, even allowing the pupil to enter and leave the studio without "Good Morning," or "Good Bye,"—so determined are they to spend the whole hour in teaching, that insensibly a dry, taciturn manner fastens itself upon them, and presently they find themselves less popular with their pupils than they feel, they deserve. "I like Mr. — so much, but I do wish he would talk sometimes. He never seems to have anything to say about the music I am learning; he only remarks upon how I play it!" was the complaint of a musically-sensitive girl, who was working hard with a master of this type, one who was doing his best to bring her on, but who apparently could find nothing to say beyond the necessary technical corrections and suggestions.

ANSWERS TO PUZZLE ON NAMES OF MUSICIANS.

WE publish herewith answers to the puzzle on the names of musical celebrities which appeared in THE ETUDE for February:

John Sebastian Bach, George Frederic Handel, Ludwig van Beethoven, Felix Mendelssohn-Bartholdy, Wolfgang Amadeus Mozart, Franz Schubert, Frederic Chopin, Charles Gounod, Hector Berlioz, Richard Wagner, Franz Liszt, Gioachino Rossini, Anton Rubinstein, Giuseppe Verdi, Pietro Mascagni, Johannes Brahms, Daniel François Esprit Auber, Michael William Balfe, Peter Il'yich Tchaikowsky, Jacques Offenbach, Arthur Seymour Sullivan, Ignaz Paderewski, Theodore Thomas, Johann Strauss, Stephen C. Foster, John Philip Sousa, George Frederic Root, Henry Clay Work, Cecile Chaminade, Adeline Patu, Emma Calvé, Emma Eames, Lillian Nordics, Nellie Melba, Matilde Marchesi.

Violin Department.

Conducted by
GEORGE LEHMANN.

EDITORIAL.

It gives me pleasure to note a steadily-increasing interest in the violin department, and to see this interest manifested in the form of numerous letters of inquiry. But, I regret to say, the majority of such letters as I have received during the past twelve months have dealt with trifling matters rather than with the broader and more serious questions of study and art: questions almost limitless in number, and of a wide and varied character.

The daily experiences of every student—yes, and every teacher—reveal some question, great or small, worthy of contemplation. To convert such experiences into enduring profit should be the ambition of every student; and a practical method of utilizing the questions that daily arise must inevitably prove a valuable process for the broadening and deepening of knowledge.

Why, then, do students each day deliberately throw away the opportunity of presenting subjects worthy of discussion? Why does the student of the violin hesitate to do that which the piano-student is doing every day? Let him but make the experiment of putting his thoughts into written words, and he will quickly find a thousand readers interested in his perplexities, a thousand students eager to solve the same problematical questions.

The average student plays too much and studies too little. He loses himself in the pleasures of "making music," and leaves to his teacher the solution of all his difficulties. The results of such a course are fatal to artistic growth, and the pupil remains a pupil all his life.

Again I wish to say that this violin department is intended to encourage discussion of all serious and interesting subjects pertaining to the violin. It is to be hoped that earnest students will avail themselves of this opportunity of obtaining a field for the discussion of questions related to their work.

SLOVENLY TECHNIC.

How often do we listen to players whose skill, in all that appertains to velocity and dexterity of the fingers, is summed up in the word admirable, yet whose whole technical equipment is, to the critical listener, of an unsatisfactory and displeasing character! It is, perhaps, no exaggeration to say that such an experience is of almost daily occurrence to many readers of these lines, who, after admiring the technique of a player, experience a relapse in the form of a vague dissatisfaction with that which, at first, seemed a most excellent performance. I may repeat, because, in my own experience, I have found that the cause of such dissatisfaction is often felt, but rarely defined and understood.

The critical student will always be able to place his finger, so to speak, on the exact cause which so quickly gives rise to disappointment in what at first evoked his unqualified praise. His suspicions once aroused, and his critical faculty sharpened and alert, he will perceive innumerable instances of a technical vice whose most appropriate name is slovenliness. It is a vice, strange to say, more common with gifted players than with those possessing ordinary endowments and grim tenacity. It is easily distinguishable in all technical work, and manifests itself in an endless variety of forms. Often it is of such a serious and reprehensible character that it ceases to be more slovenliness, assuming the more dangerous and unbearable form of downright dishonest technique.

The technical results of such dishonest methods are

not necessarily convincing proof that the player's original intention was to deceive. Sometimes this is, indeed, the case; but more often it is purely the outcome of early negligence which have been permitted to develop and accumulate till they have insinuated themselves in all the player's work and can no longer be eradicated.

In scale-work, more than in other forms of technique, the pupil is apt to sow the seed of future slovenliness. Incredible as it may seem, he deliberately practices self-deception, and then foolishly imagines that other ears will not detect misdeeds which seem insignificant to him. From day to day he grows less conscious of his deficiencies, and ends with being incapable of appreciating that they exist.

In its earliest manifestations this slovenliness is either unheeded because of its close resemblance, in character, to the natural stumblings of the novice, or it is fallaciously reasoned: Time and maturity will remedy the evil. But time and experience, both, forcibly prove that early disregard of conscientious and legitimate aims is difficult, if not impossible, wholly to eliminate. Oft-repeated negligence means nothing less than the certain development of an insidious musical vice which everywhere disfigures what might otherwise be beautiful.

My plea for extreme conscientiousness at the very beginning of a student's work must not, however, be confounded with the advancement of a theory which enforces upon the beginner proficiency equal to that of the experienced player. The absurdity of such a theory is obvious; for it cannot be exacted, with any hope of fulfillment, that the technical results of the inexperienced player should equal the efforts of the student who has passed the stage of rudimentary difficulties. The principle of conscientiousness admits all ways of application, regardless of the degree of musical ability and the stage of technical development.

THE OLD, OLD FALLACY.

I HAD a very amusing experience the other day. I was examining some howls in the shop of a fiddle-dealer when a stranger entered with an important air and a fiddle "done up" in a newspaper. Depositing his thousand roubles on the counter, the stranger addressed the unsuspecting dealer in the following aggressive manner:

"Say! I've got a fine old fiddle that just needs a little 'fixing up,' and I want you to make a good job of it and don't you charge me too much!"

The dealer smiled rather painfully, and proceeded to examine the instrument's wounds. It was, in truth, an old fiddle, made, perhaps, a century ago. Its F-holes had lost their original outlines, and might be described as two slits of gaping ugliness. They had been gouged out (presumably with a jack-knife) and suggested the thought that perhaps some village carpenter with a theory decided that, the greater the hole, the greater the possibilities of volume and beauty of tone. The hollow consisted chiefly of rents and gashes and an accumulation of dirt. The scroll was marvelously executed, and as symmetrically beautiful as the themes in Richard Strauss's "Ein Heldenleben." The neck had parted company with the finger-board—the fiddle rattled in its bones.

Said the dealer, with some timidity: "This instrument is really in such bad shape that the repairs may cost more than the whole fiddle is worth."

"What!" thundered the stranger, "what bluff game are you trying on me! That fiddle's great. It's older than you are; older than any fiddle you've ever seen, and older than any fiddle you've got in your shop. You just touch it up a bit. I know what it's worth. You just tell me the whole job'll cost—new strings and all."

"Well," sighed the dealer, "it will cost you eight dollars to have this fiddle put in good condition."

"Eight dollars!" shrieked the stranger; "no—you—don't! You can't try them games on me!" And he stormed and fumed and protested, and finally simmered down to a tone that wavered between entreaty and reproach.

The upshot of it all was that the stranger left the fiddle to be repaired; but before he took his departure he uttered, with inimitable gravity, the following warning:

"I've got my name cut into that fiddle, and I'd just like to see the fellow that's goin' to fool me!"

ICONOCLASM.

THE "new" teacher is placed in a peculiarly delicate position. His pupil has "studied" all the standard etudes, and reported that he plays pieces which doubtless would keep three studious artists busy throughout the year. And even more than that. This pupil has exhibited his abilities before all his relatives and friends, and all have pronounced his talent exceptional and his skill phenomenal. All his wise and judicious friends have pointedly declared that the boy now stood in need of the help of a superior artist who could give him "just the finishing touches." The "new" teacher seems, however, to entertain a different opinion. At least, to the sympathizing relative and friend in who, upon receiving a fiddle from his nephew, he has just said: "I have just got John back almost to the very beginning!"

The mother's indignant protest naturally remains unheeded; and the teacher has either a sullen pupil or—perhaps no pupil at all.

Every capable and conscientious teacher deserves to be encouraged in the enforcement of his musical convictions. However great the temptation—and oftentimes the pecuniary temptation is great—to please the pupil rather than to administer to his actual musical needs; however embarrassing the position in which the teacher may be placed because he insists upon healthy progress and honest effort and despises charlatanism, he should remain firm in the attitude he takes, conceding and relinquishing nothing.

But the question has another and a very interesting side. Is the "new" teacher always wise or just when he takes the pupil in hand and starts with him afresh according to his peculiar methods of acquiring ability? This is the chief point to be considered—in fact, the only one which the teacher should have in mind when he accepts the responsibility of developing musical talent.

It is chiefly the young and inexperienced teacher who finds that all his new pupils must "begin all over again." But now and then we see men of ripe experience and years whose educational principle it is to regard as worthless all that a pupil may have learned under another, and perhaps competent, master. In Europe—particularly in Germany—the pedagogues of to-day is a stern iconoclast who knows no other virtue than his own. To destroy the work of his predecessor, to rebuild in accordance with his conception of what is beautiful and good—this he firmly believes to be the only process of vanquishing the difficulties of art.

Such iconoclasts are, of course, beyond redemption. Their nature and their own training, their vanity and their narrow vision, combine to make them intolerant of other precepts than their own. Their good is the only good, their beautiful the only beautiful. The thousand Solomons could not convince them of their stupidity and their arrogance.

The young and honest teacher, wishing to do right, but often perplexed and still oftener incompetent to judge and discriminate, considers only the superficial merits and deficiencies of a new pupil's work. Often the merits are few, the deficiencies many; and if the teacher considers them separately, and criticizes them without making a careful diagnosis of his pupil's condition as a whole, he is easily misled into extravagant judgment, and adopts a hounding course.

Any undeserved attack has its serious consequences. It may arouse enthusiasm, or dampen enthusiasm; it may humiliate and humble, but it may also entangle a healthy self-confidence and strike at the very root of emulation.

Destruction or condemnation of another's work is a very serious matter. Often, indeed, existing evils in a pupil's work require the harshest disciplinary measures, and entire reconstruction may be found to be the only remedy. Before undertaking such reconstruction, however, the teacher should gravely consider every

aspect of his pupil's musical condition. Before discarding everything, he should earnestly endeavor to discover what is elementarily good; and if such good exists, in however feeble a degree, it should be utilized and developed with the object of making it, ultimately, a valuable possession.

ROSIN.

The little cake of rosin, obtainable everywhere and at such an insignificant expense, plays altogether too important a part in a fiddler's career to be passed by in silence or contempt. When we stop to consider that a player may possess a beautiful Stradivarius, a magnificent Tourte bow, untrinited technique, and a most profound knowledge of his art, and yet be absolutely helpless if unprovided with this little cake of rosin—when we consider all this, seriously, the question is nothing less than appalling.

Nothing serves better to illustrate the prevailing ignorance of the importance of good rosin than the story of the happy violinist who, upon receiving a fiddle as a birthday gift, enthusiastically exclaimed to his comrades: "And I know just where I can get a whole barrel of rosin!"

Perhaps the most popular rosin in the market to-day is manufactured by the French firm, Gand & Bernadel. But even those who have pinned their faith to the French product, and are loath to experiment with other rosins, often declare that, while it is perfectly satisfactory in cool weather, it ceases to be so during the warm summer months. And, in fact, this is a complaint frequently made against most rosins now in use. Some give excellent satisfaction when the weather is crisp and cold, and are worse than useless when the thermometer climbs to ninety degrees; others, again, seem excellently adapted for use during the summer months, but are undesirable when cold winter weather prevails.

While I should hesitate to recommend any particular make of rosin, I wish, nevertheless, to call attention to a brand which, in all seasons of the year, has given me much satisfaction. It is a product of the violinist, Lipinski, and is supposed to be manufactured in Dresden, Germany. It is easily obtainable, and is one of the least expensive rosins now in use.

BRIEF INJUNCTIONS.

THE etudes by Fiorillo and Kreutzer are, we believe, "unperishable contributions to violin literature. But they are not altogether logical in their progression, and some are either useless or undesirable. The teacher who insists upon a thorough study of all of these etudes betrays admirable loyalty to their famous authors, but little pedagogical wisdom.

The concertos by Mendelssohn and Beethoven are masterpieces that have stood the test of time, and doubtless will contribute to the musical happiness of many generations yet to come. But the student would do well to remember that there are many compositions extant which would better enable him to exhibit his abilities than the concertos by Mendelssohn and Beethoven.

When you go to Berlin to study—as you will certainly be foolish enough to do—have a kindly thought for your teacher at home, and remember his sound advice. After studying five years abroad you will doubtless require, more than before, this teacher's friendship and wisdom.

Do not become indignant or impatient when your teacher chides you. Has it ever occurred to you how patiently he listens to your frantic efforts?—George Lehmann.

"What are your musical ideals?" a lady inquired of Tchaikowsky.

"My ideals?" he answered. "It is absolutely necessary to have ideals in music! I have never given a thought to them." Then after a few moment's reflection, "I never possessed any ideals." To another questioner he replied: "My ideal is to become a good composer."

EXPERIENCES AND OBSERVATIONS FROM THE CLASS-ROOM.

BY HERMAN F. CHELUS.

X.

SO, PEOPLE are not born wise; wisdom is acquired. Of course, some few of us come into this world with a talent or a bent for certain things which will admit of more rapid development than would be possible did not this bent exist; but, having this talent or bent, the development or wisdom does not come more quickly, except by a tremendous sacrifice of time, energy, and labor. Thus only are apparent gifts developed to their utmost, and made to bring forth abundant fruit.

90. There are a few great minds or men who have succeeded in doing two or more things: very well in their short lives. Students, do not fancy yourselves to be one of those highly-endowed beings. If you succeed in doing one thing well, he entirely satisfied. The world does not expect any more from you. So do not fret and worry because you cannot do what some other person does. One thing well done is worth a thousand things only attempted.

91. The more lamentably-dee students are, the more persistently do they attribute their slowness of understanding to the teacher, who, they say, does not make things lucid and plain to them; which may be true sometimes. But the great majority of teachers are intelligent men and women, who devote their lives to the study of the art, and they have studied the science of presenting things clearly, and of giving reasons in the simplest Anglo-Saxon English; so do not try to hide your stupidity behind that excuse.

92. The thumb is to the hand what the dominant seventh is to composition; nothing, in either way, is possible without a skilful use of both. These are two important factors to deal with; consequently they must be understood to perfection. Acquaint yourself with the correct uses and abuses of the dominant seventh, and how to manipulate the thumbs, so that correct movement may lead to easy playing in the most complex situations.

93. What people call the tremolo is only a trill on one note. The perfection of the tremolo is regularity, roundness, and evenness of tone, in quality as well as quantity. It becomes merely a noise when rendered unevenly. It is to be shunned, generally, as too frequently used by bad performers, producing a racket instead of music. Properly used, it enhances certain passages wonderfully.

94. Free yourselves of timidity, indecision, wavering, and vacillating like a pendulum. One is as bad as the other. Boldly and conscientiously go to your lesson or work, and, whatever you do, do openly and boldly and fearlessly; boldly ask questions; boldly strike the keys; boldly ask for what you wish to know, and boldly speak out; but learn to distinguish between boldness and forwardness, as well as between hold assurance and impertinence; one is commendable, the other detestable.

95. Few men think, and still fewer listen to, words of wisdom. Few musical students ever learn to interpret. Most prefer that others interpret for them, as well as think for them. That is the reason we hear so many wooden, clumsy players, who vaguely thump out what they vaguely understand; were it otherwise, this world would be filled with great minds, instead of, as now, with a few great players, and myriads of pigmy followers.

96. The reason so many fail in their attempt of a professional career is because they lack the proper brain-culture and brain-development. They did not use the opportunities of cultivating their brains at a time when they were pliable and in a plastic form; it was delayed too long; and finally, mental action became dull, sluggish, and inactive. Gradually laziness stepped in and took possession, and failure was all to be expected.

97. Let us thank a kind Providence that there is no royal road to Heaven; likewise there is no royal road to art, science, or anything else that is worth having. All of us must travel the same unyielding and thorny

path to reach the goal. Of course, there are many bright and lovely nooks and spots on the way; still, the ascent is rocky and uninviting and discouraging. Only those who make the struggle without faltering will reach the happy level when and where even then the work to remain is still stupendous; hence so few great successes.

98. If you wish to get pupils, or a following, or a musical clientele, appear often at recitals before the public and critics; demonstrate to them your methods of touch. Let them hear you freely, if you have the ability you think you have. Correct knowledge, rest assured, critics, friends, and the public will soon discover, and they will come to you, provided that, with it all, you are the possessor of a refined, courteous, and gentlemanly bearing; much will depend on this.

99. If you wish to accomplish great things, you must be willing to make great sacrifices. Nothing will come from supposing this, suggesting that, or taking up with every idle whim or notion. Do hard digging, deny yourself many pleasures and comforts, and get used to the severe kinds of fault-finding and harsh criticism. You will find many thorns and thistles by the road, but persevere till you reach the end; success surely awaits you.

100. Intellectual development is a slow growth. Look at the oak; is it quick of unfolding and expansion? Look at character; is it built up in a day? Whatever is of permanent worth grows slowly, almost imperceptibly. Only persistent endeavor, close thought, minute scrutiny of each and every act, severe criticism, will evolve something of harmonious proportions, beautiful in shape, lovely in design, thorough and masculine in all the various parts; so that a complete, well-rounded whole in the outcome, such as we behold in Palestrina, Bach, Beethoven, and Wagner.

MUSICAL SOCIETIES IN SMALLER TOWNS.

BY E. A. SMITH.

It is impossible for our smaller towns to secure the best musical attractions unless the people are united in action, and have a common center from which organized work may be directed. A musical club or organization will do more toward creating a musical interest in the community than anything else. Plans may there be formulated and talked over and financially supported that with individual effort alone would signify fail. And the influence of such an organization is certain to be an elevating one.

A certain town having a population of twenty-seven hundred, located in the State of Minnesota, recently formed a musical society for chorus singing and varied program-work every two weeks. They not only held profitable and enjoyable sessions, but they were the means of bringing a fine series of musical attractions to the place that could have been secured in no other way. A committee was appointed to canvass the town for tickets to the entire course, with the result that financial success was assured from the first, and a nice sum has been set aside as a nucleus for a series of entertainments to be given the coming season. What has been made possible in this instance is possible in thousands of others. It is worthy of encouragement and patronage. Suppose you give it a trial.

MUSIC is an art. Art is either the "harmonic expression of human emotion" or a system of rules and traditional methods. Viewed as either, it is a product of the human intellect, derived from its efforts to create a form of expression. It is not a mere accident of the emotions, and should never be treated as such. The musical artist is one who studies the nature of emotions and the possibilities of their musical communication, and endeavors to produce a work both harmonic in design and significant in content. Those who seek for art in musical work must search for the demonstrations of intellectual conception in the emotional of feeling. There is no design which is not intellectual; there is no art without design.—W. J. Henderson.

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HUMORESQUE.

BY H. M. SHIP.

AT a museum:
Small child: "Why, grandma, what are you crying about?"
Grandma (a member of the opera chorus): "Don't mind me, dear; I have just recognized in that Egyptian mummy an old and very dear schoolmate of mine."

While Kemble was playing Hamlet in the provinces, the gentleman who acted the part of Guildenstern imagined himself a capital musician. Hamlet asks him: "Will you play upon this pipe?"

"My lord, I cannot."
"I pray you, I cannot."
"I do beseech you."
"Well, if your lordship insists, I shall do as well as I can"; and to the confusion of Hamlet and the great amusement of the audience he played "God Save the King."

Both Gluck and Mozart used the fandango, a Spanish dance, in their operas. In the seventeenth century this dance was about to be prohibited as a "godless dance," but one of the judges of the Consistory (of



THE FANDANGO.

monks) said it was not fair to condemn it unheard. So two dances were introduced, and they danced with such effect that "every one joined in, and the consistorium was turned into a dancing saloon," and no more was heard of the condemnation of the fandango.

Lord Chesterfield, the accomplished wit and man of fashion, in speaking of the opera said: "When I go to an opera, I leave my sense and reason at the door with my half-guineas, and deliver myself up to my eyes and ears."

A country manager saw that the horns of his orchestra were not taking part in an overture which the other musicians were performing. He rushed upon and inveighed against their idleness.

"But," said one of the men, "we have fifteen bars' rest."

"Rest!—I don't pay you ten shillings a night for resting; blow away!"

At the production of an opera, "The Haunted Tower," by Cobb, a genial friend said to the author: "What a misnomer to call your opera 'The Haunted Tower'! Why, there was no spirit in it from beginning to end."

Among the objections urged against the opera by its enemies, one of the most frequent is that it is unnatural—that all property is outraged by this conjunction of music with action in the drama. People do not fight and murder each other, it has been said, though possibly they may make love to each other,

in duet, nor do they swoon in cadenza; and there is something grotesque and positively ludicrous in the union of things so incongruous. Hence Schlegel, the great German philosopher, calls the opera "a fairy world, not peopled by real men, but by a singular kind of stinging creatures."

"Will you listen to my daughter sing?" said a lady to Rossini.

"With pleasure, Madame!"
The girl sang:
"What rôle would you advise her to learn for her debut in opera, *maestro*?"
"That of the goat in 'Dinorah.'"

Crescentini was a very celebrated Italian soprano. A story is told of him that on one occasion, fancying that the dress of the first tenor (in the opera) was more magnificent than his own, he insisted on its being given up to him. The manager remonstrated in vain; throughout the evening the tenor as Curulus, six feet high, was seen wearing a little Roman costume, which looked as if it would burst at any moment, while the diminutive Crescentini was dragging a long Alban tunic trailing on the ground.

Michael Kelly, an actor and composer, was also engaged in the wine trade. This circumstance, combined with the suspicion that some of Kelly's compositions were derived from foreign sources, led Sheridan to propose this inscription over his shop:

"Michael Kelly, Composer of Wines and Importer of Music."

Next to Purcell, Shield was perhaps the most original English composer. He had some ideas of his own. He issued ivory passes to the opera.

Dr. Wolcott's application for such a pass reads thus:

"Shidd, while the supplicating poor
Ask thee for *meat* with piteous moans;
More humble I approach thy door
And beg for nothing but thy bones."

MAKING THE MOST OF IT.

BY HERBERT G. PATTON.

A GREAT many readers of THE ETUDE are the students of some teacher, and to these I would address a few words.

Are you making the most of your opportunities; or are you permitting valuable words of instruction to fall unheeded, or slip from the feeble grasp of the memory? In the first place, you should be in the good graces of your instructor, or you will miss many a favor that otherwise would be bestowed. Punctuality, respectfulness at all times, prompt remuneration, and last, but not least, careful attention to suggestions, and hard, earnest, effort to follow them are the chief requisites of gaining the good-will of a master and of a solid success.

PUNCTUALITY.

This is the easiest. Prepare to make your trip to the studio so that you can go leisurely. If you must hurry, you become overcast or nervous, and in poor condition to play under a critical eye.

RESPECTFULNESS.

Many pupils are not thoroughly respectful. If the teacher happens to make an occasional blunder, they have a grin ready to show their amusement. I remember I took several lessons of a certain artist, before I discovered a peculiar arrangement of his mirrors, enabling him to see my face, while his gaze was apparently directed elsewhere. How glad I was that my respect was genuine, and my attention riveted at all times. Teachers are often greatly fatigued; for a number of lessons given successively will tire a giant. Make up your mind to bear a certain amount of abuse, and these storm-clouds will the sooner vanish.

REMUNERATION.

Always have an understanding when payments are to be made, and, whenever possible, faithfully live up to the agreement. The fact that the teacher can depend on these payments will frequently be of convenience to him.

ATTENTION TO SUGGESTIONS.

How many pupils keep a diary of their lessons! Those who do not fail to retain all the instruction received. This suggestion I know to be a good one. I invariably made the entries the evening after the lesson, putting down whatever I deemed worth noting. Now in after-years I turn to the book and do not read long before discovering a forgotten point. I also made out a weekly schedule of practice, dividing up my time so that each subject would receive the attention its importance demanded. If the teacher said: "You are lame in that movement; take this exercise ten minutes a day." That evening the schedule would read: "3d and 4th finger, tr. 10 min."

What a world of advice was in one remark of the professors as he tapped me on the forehead: "When you play you must use your brains." A correct style assumed by an effort for the moment is not the purpose of technical exercise. Correct habits unaccompanied by volition are the fruits of the hours of arduous study.

Don't be too inquisitive. Information asked for in advance of your grade, and foreign to the subject in hand, is knowledge to which you are not entitled.

It has been stated often that only those of rugged constitution need hope for an artistic career. I believe it is based more on the nerve-energy of the individual. There are persons whose bodies are frail, but who possess such tremendous nerve-force, such determination, that they outstrip their physically stronger neighbors in the race of life.

SELF-CONTROL.

BY AIMER M. WOOD.

THE writer of an editorial in a daily newspaper says: "Power of any kind is always amenable to culture; if it be small, it can be enlarged; if it be weak, it can be strengthened. Each one knows the weight of his own burden, but all do not know the blessed relief of hearing them bravely, unselfishly, cheerfully. In this method of conquering self we shall have no victory of good over evil, and proved ourselves, not the slaves, but the masters, of our emotions."

"Unless above himself he can erect himself, how poor a thing is man!"

Pupils of a sensitive temperament are unconsciously affected during the lesson-hour by the prevailing mental attitude of the teacher; if the latter has encountered some mishap or unpleasant circumstance previous, and allows his thoughts to dwell upon it, or even constantly to revert to it, he will find, on the other hand, of cases, an unsatisfactory lesson; on the other hand, if he appears in a bright and cheerful mood, the pupil catches at once the same spirit, and wonders at her own performance, which is satisfactory to the degree that she herself is passive to the outer influence. Children, especially, are sensitive plants, but there are those of maturer years who are even equally susceptible to this invisible force which a teacher carries with him,—which forms his "atmosphere,"—this, in turn, being the direct result of his thoughts.

Observing and considering, as he may continually, in his experience, this fact, he finds the importance of acquiring thought-control of greater value than he can estimate, since to the influence over the pupil he may add the wider benefits to himself, and indirectly even to his affairs. Perseverently to maintain a cheerful and animated manner when struggling under adverse circumstances is difficult of itself, but to call the will to the task of successfully banishing, during a day of teaching, each intruding unpleasant or anxious thought involves an achievement which will be found to yield its own reward.

A FABLE FOR GRADUATES.

It came to pass that once upon a time two music teachers settled in a town and signified—as the custom was—their desire to receive and train up the children of the town in the knowledge of musical instruments,—for a consideration. One bore with her a parchment roll on which was a special seal of honorable mention, given at the great school in the city not far distant. The other had no parchment roll, nor was she so skilled as her sister, but she studied diligently as opportunity had been given her.

Now when these two had sojournd in the town and days and months had passed, it was made manifest that the ways of one teacher were not the ways of the other teacher, and that there was a wide difference in their ordering. For, behold, one of them developed many gifts and graces. She smiled upon all passing acquaintances; she briefly sojourned or left her card at the houses of her friends; she delicately made known every lovely thing that she heard to the one whom it most concerned, and her garments were ever seemly and beautiful. She knocked at the doors of concert-hall and musical club and gained an abundant entrance; and at the bazaars and other religious festivities she gave her services; and because she knew how to choose wisely, she charmed the people with a concert of sweet sounds well suited to their minds.

And it came to pass that pupils placed themselves under her guidance to be taught by her. And she proved that the fathers and mothers in the community could not understand the severe works of the masters (nor could she yet teach them,—neither the works nor the fathers and mothers), but that they desired music somewhat better than con songs for their sons and daughters. And straightway she chose for her pupils what was both good and pleasing; and she made musical entertainments for them and urged them to play before their friends; and she cheered the timid and stirred up the lethargic. Moreover, because she had quickness of wit, she avoided the fogs of unclarity and the pitfalls of illustration that illustrate truth, and she spoke often in parables, that even dull minds might comprehend, and she provided herself with a musical magazine and consulted frequently the volumes of the library of the town that she might increase in wisdom.

And when she had made the way plain to her pupils, as far as she herself had traveled therein, she said to herself: "Behold, if I seek to go further with them, it will be but the blind leading the blind." So she took a portion of the substance that she had gained by her teaching, and when she had journeyed to the great city, she sat at the feet of a learned doctor of music, and in the school of the doctors she acquired the knowledge that she lacked.

But the other teacher hung up her diploma in a high place and waited to be called. And when she had waited a great while and but few pupils had come to her studio, she lifted up her voice and complained bitterly of neglect, for she knew that her training was superior to that of her flourishing neighbor. And she disdained musical entertainments, and she set hard tasks for her pupils, and when they could not perform them she upbraided them, and they wept. And she was continually at variance with the fathers and mothers of the community because their children could not play the lither music that she gave and because she steadfastly refused to give them that which was sweet and melodious.

And when she was hidden to the bazaars or the religious festivals, she declined to go, for she said that people would not listen. But when once she did go (to become known) her selection was so severe that all the people spoke with their tongues when they should have listened with their ears. And she was wroth and cried: "Go to, now! Ye cannot understand the music." And she resolved that she would not play for them again. And it was so, for lo! she was not hidden a second time. And she cared naught for the concert-hall and the musical club, because they met not the high standards of the city in which she

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had been taught. Nor would she seek to help them to approach these standards, but she despised them in her heart, and this was known.

Nevertheless, it came to pass that she set a price upon her public playing, which is lawful, but not always easy to gain. And she said: "Am I not better than my neighbor? Have I not a diploma with a special seal? Shall not the people of this perverse town acknowledge my worth?" And she became a harder taskmistress than ever, and her countenance darkened daily. But one by one her pupils left her for her neighbor who had no diploma, but who hoped to win one. And, when certain of her friends who grieved at her mistake tried to show her that the fault lay in herself and that her neighbor was wiser than she was, she hid her face and refused to be advised or comforted. So they left her to her own destruction, and it came to pass that the place of her failure knew her no more.

Moral: A diploma is an excellent and a necessary thing. Therefore, seek it. But when you have won it, remember that it cannot do everything and that a teacher who has a diploma may possibly learn wisdom from one who has not.—*New England Conservatory Magazine.*

EAR-TRAINING.

BY LOUVILLE EUGENE EMBERTON.

LESCHETIZKY's most constant ejaculation is said to be: "Can you not hear?" And, with a few exceptions, we may be sure that the silence which follows such a question is not, in this case, an affirmative answer.

Is it not remarkable that, in the teaching of an art which appeals to the ear alone, the training of the ear itself has received so little attention? The absurdity of such neglect is immediately evident when we compare music with painting. What would we think of the painter who neglected to train his eye for color? More absurd still: what would we think of the mental equipment of the man who, in order to read Shakespeare, had to sit down before some speaking-machine and play, with his fingers, the Merchant of Venice?

And yet an art in which hearing alone is primarily concerned has been taught in such a backhanded way that hearing has not received even secondary consideration. In fact, almost no thought at all has been given to the ear.

All this tends to show that, in work in which anything like thoroughness is thought of, ear-training must receive very careful attention. If one is to be anything more than a mere mechanic in music he must be taught how to listen. In order to get the most benefit from the recitals of great players, the most orchestral concerts, the great operas, one must be able to listen discriminatively. This only comes with training.

The player must hear his own playing, otherwise faults entirely unsuspected will mar it. It is told of a certain well-known pianist that when his playing was reproduced in a phonograph certain common faults were instantly noticed. He listened then. The great compositions are only to be comprehended through the ear; and if the ear has lost its cunning (if it can lose what often it has never had), what chance is there for the comprehension?

Composing is as necessary to music-study as writing is to the study of literature. How can one compose if he cannot think music! and how can he think if he cannot hear?

But when the need of ear-training is felt there next comes the question "How?" and right here is the chance for a mistake which we must avoid. This mistake is in considering tones apart from their relationship. Music is tones in relation, never otherwise; so take it as it comes. And it was so, for lo! she was not hidden a second time. And she cared naught for the concert-hall and the musical club, because they met not the high standards of the city in which she

heard, thus showing that we have learned to think in tones.

Scale relation is this fundamental idea, and the material that should be used at first in dictation is the scale (in all the keys) and short melodies without scale; then we should go on to skips, rhythmic variations, simple chromatic alterations, etc.; next, intervals and two-part writing, and chords of three and more tones, and chord progression should receive our attention. One thing cannot be too strongly insisted upon, and that is the importance of a thorough apprehension of scale relation; on the success with which the scale as a whole is grasped depends the success of all future work.

One of the immediate results of ear-training is, for the student, the illumination of the whole world of music; and with it goes the complete changing and raising of his point of view. He no longer looks at music from the barrel-organ stand-point, but from the much higher plane of conscious mental effort. For it is a well-demonstrated fact that we can appreciate only what we attend to; in other words, when we listen discriminatively we think, and in thinking lies our hope of growth. As soon as one begins to listen he plays better; he is better able to criticize intelligently the playing of others; and best of all he begins to think in tone. When the student can think in tone he has made an immense progress, and his future is then limited only by his personal capacity for growth. Even if he never gets by her he can write great music he is constantly traveling toward that very desirable place, and the heritage which the world receives from him, whether recognized or not, is of the sort which is worth while, and which counts.

HOW NOT TO ANSWER EXAMINATION QUESTIONS.

We have all read amusing answers to questions asked of school-children, and those of us who have had experience with class-work know how music students, also, sometimes get their facts mixed, or learn the words of definitions without grasping the sense. When, later, the memory fails and an attempt is made to supply an original definition, things sometimes appear badly twisted. Here are some illustrations taken from an English contemporary:

Harmony is the taking of a melody and fitting notes to it which are in harmony with the melody, but which do not interfere with it.

Counterpoint is fitting one melody to another and making the notes come in as much harmony as possible.

Fugue is an elaboration of this form, having a first theme or subject, answer, second subject, then these varied; namely, one part beginning rather before its time. The whole being finally brought to a climax with chords.

Fugue is more complicated than counterpoint, it being two or three subjects following successively each other, when the second subject or melody is begun by one voice, the first subject accompanies it by a second voice, and so on, all parts fitting harmoniously together.

The mastersingers were chiefly men of the poorer classes who composed themselves into guilds and competitions among themselves as to whom could compose the best songs.

Discant is mixing up two voices in a light way; counterpoint is when the other voice is more pointed in style; fugue is when they are not so clear, but run on to the end in a current way until the last chord.

Polyphony is when several voices only imitate each other instead of doing something more original. In counterpoint the monks used to have two deaks opposite to each other and thus sang together; hence the term (discant). The *Cantus Firmus* was the one with the strongest organ, though the other had more technical agility, and often sang as many as six or eight notes at once.

HOW TO MANAGE A TEACHER.

BY H. G. MACDONALD.

I.

A pupil is often concerned, and rightly so, about his teacher's punctuality, his teacher's interest in the lessons; a pupil who does not get an hour's lesson (if the teacher states that he gives hour lessons) or forty-five minutes (if the lesson ought to be of that length) has some cause for complaint. A teacher who listens to the pupil's efforts with a scarcely concealed air of boredom, or who is ill-natured, or who plainly has given little or no thought to the lesson of the day or planned for lessons in the future—such a teacher can give little satisfaction to his pupils, and his faults are beyond their correction.

There are ways in which a pupil may get a good deal out of a teacher, and I wish to point out some of those ways in a simple, practical fashion. The first rule for the pupil's guidance is this: *When you finish playing or singing your piece, say nothing.* If your teacher has anything to say in correction or praise or reproval, give him a chance to say it. As a general thing, pupils, the moment they finish their piece, are voluble with excuses or descriptions of previous performances of the same thing at home or other autobiographical details of no earthly interest or importance. If your teacher has nothing to say, your silence after performing will compel him to say something. The few still moments after the voice or instrument has ceased are wonderfully potent in stimulating keen mental reviews of the minutes of performance. In my own experience as a teacher there is scarcely anything so annoying as the habit of pupils to which allusion has been made.

II.

The second bit of advice to pupils is antithetical, in some respects, to the first. I cautioned pupils about talking to the teacher immediately after the performance of a piece. I now say: *At the proper moment ask intelligent questions.* The common sense of the pupil must be responsible for the determination of the "proper moment," but, in general, it may be said that a "proper moment" is immediately after your teacher has made a correction or explanation, or any time when there seems to be a point of rest in the lesson. Intelligent questions are those referring to the author of the piece, his life, place in musical history, etc., the harmony of the piece, the fingering, the form, and other constructive details, questions regarding the technique and answered in the text, and so on. It is not a bad way to write the questions on a slip of paper or on the edge of your music.

III.

The third bit of advice to the pupil is this: *Do not ask too many questions of the teacher nor argue with him.* It is as true as anything can be that a real teacher likes to be of use to his pupils; his experience is at their service much as a well-lit lamp is at the service of him who lets down the bucket into its satisfying depths. But a pupil should be careful about taking the lesson into his own hands; a teacher of any sympathy will not only not allow a pupil to do this, but will have some ill-will toward him for attempting it. Of course, a pupil asking intelligent questions wishes only to learn, but he should be careful not to ask too many or to ask them impudently. As to arguing with your teacher, he will dislike you if you attempt it, or he will be a person of unusual breadth if he does not; furthermore you can have no respect for a teacher with whom you can successfully debate musical topics. To keep your respect for him, refrain from argument; ask his opinion and meditate on it in silence, bearing in mind his greater experience and eminence in music.

IV.

My fourth bit of advice is: *Try a little judicious praise of your teacher occasionally.* Of course, you know that your teacher is a human being, but you practically forget it most of the time. I must own to

a liking for praise of myself; at the same time it must be judicious praise. If my back, unfortunately, is humped, I do not care to have some one compliment my figure; if I am ugly, I do not like to be told that I am handsome. But, if I have taken pains with a pupil, I know it, and am delighted when I am told of it; if I have been patient with a trying pupil, I know it, and think it no more than my duty to have the pupil acknowledge it. At such times I feel very much encouraged; I do better work in my next lesson, and remember the pupil who has praised me most kindly, saying to myself: "What I do for that girl is appreciated." Your teacher may be the gruffest or most dignified or most self-contained of mortals; rest assured that spoken appreciation of his efforts in your behalf touch his heart. Mind, you are to use judicious praise, not flattery.

V.

Another way to manage a teacher—that is, to command for your own use his best—is to *loyally support him in his undertakings.* If he plans a concert-course, send tickets for him; if he gives a pupils' recital accept cheerfully the piece and place he assigns you; if he plays, go and hear him, applaud him (generously, if your conscience allows), and say a friendly word to him after the concert is over; do not take lessons one season only, but season after season, until you identify yourself with him so completely as to absorb all his musical wisdom. When you leave him for some one else, do so only for good reason, and tell him frankly all about it, he will respect you, and you may retain his friendship. All this sounds queer, you may say; yet a teacher is a man, and will be touched by your loyalty, and will reward it by increased devotion to his part; if he does not, he is made of poor stuff. I assume, in all this matter, that your teacher is a man you can respect personally and musically.

VI.

After all, the best way to manage a teacher is to *have good lessons!* And here, where truth is most obvious, is it least practiced. Poor lessons may be brought occasionally, and excite wonder only on the teacher's part; but a whole series turns wonder into worry, worry into abortive endeavor, and abortive endeavor into disgust. After that the teacher tolerates the pupil, spends the amount of time that he considers just, and dismisses him with inexpressible relief. No wonder the pupil finds the teacher dull, uninterested, impatient, fretful, disagreeable. It is not an easy thing for a teacher to tell a pupil not to come back again; it is not always a right thing nor over a tactful thing to do. Sometimes a teacher, goaded to desperation, will give a pupil his *compté*, but in after-moments he wonders whether it was the best thing to do. I firmly believe that the financial side of the matter has little to do with the retention by teachers of so many indifferent pupils; while a pupil shows any interest the teacher perseveres—he hopes for better things. A pupil who does what he is told to do, practices faithfully and achieves good results, has very little difficulty in getting out of his teacher all that he has to give.

THE SEVEN AGES OF THE MUSICIAN.

BY MARCEL WAGNALLS.

VI.

"You may play in public, lecture, compose, write about music, or direct; what you will,—but at last you must come to teaching!"—says an authority in a recent magazine. Our musician finds it hard at first to accept his Pegasus without any wings at all, and deliberately to harness him down to a common little "bread and butter cart." But after soaring and sinking through five ages of the musician's career, he learns that more practical results are to be gained in this way than by "hitching his wagon to a star."

So he provides a large studio with two grand pianos, and decorates the walls with autograph pictures of all the great singers and players. These are easy enough to procure, but they, more than anything else, im-

press "mamma" with the teacher's standing, as she waits during her daughter's lesson. He also makes it a point to be giving a lesson to his sister or cousin, when his first pupil enters, and as she departs he commences to teach his mother or grandmother. If it matters not whom, so long as he avoids all appearance of leisure.

Teachers would do well to seek elderly pupils, as well as young, for they are sometimes most interesting. The present writer knows of one wealthy New York bachelor, now over sixty years old, who may be found at his piano every evening. It is remarkable how admirably he plays when one considers that he began when he was fifty. The hours of his life he regrets the least are the tardy ones thus spent in the study of music.

It is remarkable what different methods of teaching may lead to the same result. The city of Vienna is musically divided by two opposed theories of piano instruction. There is, on the one side, the Leschetizky loose-wristed, drop-finger method. The new-comer to this cult must be initiated by an undertaker. One hand alone, one tone at a time, each finger to drop of its own weight. At first it has no weight at all; and you despair of ever playing loud enough to be heard. Each wrist must be constantly tested by the other hand and kept so independent of the fingers that when they are "falling" no moving muscle can be felt in the wrist. After a month or more of this work a short piece is permitted; so simple as to be memorized in an hour. But the touch, the pedal, the poises, the ritardandos, the liquid legatos, the pulsing rhythm, the artistic rubatos!—these you fail to master in a month. It is musical miniature work under a microscope.

In contrast to this is what might be called the Impressionist school, best represented by Julius Epstein, of the Conservatoire. This master's first move with a new pupil is to make out a list of the pieces you "don't know"; and a formidable array it is! Then he checks off four or five for the next lesson. He has a loud voice and sharp eyes, which make it seem advisable not to ask questions. So you obediently by the pieces he has marked: one "Invention" of Bach's, one Chopin Etude, one sonata of Mendelssohn's, and one nocturne. Of course, you think there is some mistake; no mortal could be expected to learn that in one week.

But, just to astonish Professor Epstein, you determine to learn those four pieces if it takes ten hours' practice a day. The sun shall not set before you have memorized one of them! You divide the work off, and find that you must memorize at the rate of one page an hour. You vow by the stars you will do it; sun's down; candle's out; stars shine; moon rises; still you work on illumined by the glow of determination. At the end of seven days you present yourself; eager-eyed and very nervous, but confident of astounding the great master by your achievement. You are not required to do all from memory—though, to discount your nervousness it was necessary to play them at home with your eyes shut.

The lesson is over, but never a word of surprise do you hear from Julius Epstein. Instead, he perceives that "little list" and designates four more new pieces. His loud voice and sharp eyes again admonish you not to protest, so you crawl home, have a good cry, and wish you were dead. But you are aroused by the consciousness that no time dare be lost—

"Each hour a page;

"Each page a prayer!"

By the end of one season the Epstein pupil has formed the acquaintance of seventy-five or a hundred new pieces, while the Leschetizky worker has made a life-friend, so to speak, of one or two. The former has learned to grasp musical ideas and acquired a breadth of mind and facility in memorizing that quite eclipses his rival, but the latter has gained a tone and repose that are worth some other deficiencies.

But in spite of these diverse methods, the pupils of both masters may be heard each year in various concerts at the "Musik Verein." Equal applause and praise apparently the result of both methods.

THE WAY TO MAKE THE AMERICAN PEOPLE MUSICAL.

BY JOHN TOWERS.

It is no less strange than discouraging, and even humiliating, to have to admit at this the dawn of the twentieth century, that the American people are not musical. And yet so it is. A certain proportion of them, it is true, can sing fairly well, whistle excellently, and play creditably enough upon various minor musical instruments—not forgetting the banjo! There, however, speaking broadly, their musical skill and attainments end. Of the higher forms of musical art,—the oratorio, the symphony, and the opera, for instance,—they are still woefully in the background.

This is strange, because our people are largely leavened with an admixture of foreigners hailing from lands where music forms an important part of general education and of daily intellectual life, and because strenuous efforts have long been, and are still being, made in many directions, by means of good choral and instrumental societies, of skilled operatic and concert companies, and of large, and ever-increasing numbers of institutions devoted exclusively to the technique of music and the propagation of musical ideas. The net result, however, is that the music which, at the time of writing, most commands itself to the popular taste is painfully manner-pammy, meaningless, crude, and—in far too many cases—downright coarse and vulgar. It seems, therefore, that the means hitherto employed to make the nation musical have signally failed, and that a new start should be made without further delay.

On this start, from my point of view, should be made at the very bottom of the ladder; that is, in fact, the kindergarten should be the place where this much-needed musical reform should be started. There, anyhow—thank God!—no guile, coarseness, or vulgarity is to be found. Now, nothing, it may safely be said, could possibly be more helpful toward keeping the infantile mind in this blessed and, alas, too short-lived, state of innocence, than early indulgence in the singing of simple, pretty, and catchy airs, wedded to teaching, tender, bright, and cheerful words. As the child moves forward into the primary department, the teaching of vocal music should be continued, as heretofore, with the addition of sugar-coated training in note-learning, sight-reading, time-beating, and, to some extent, expression and feeling. Marching onward, and upward, through the higher grade schools, the regular and systematic teaching of vocal music should go steadily on, and, as progress is made, the music chosen should become more and more ambitious and elaborate. Part-songs for two, three, and even more voices ought to be pretty easy of accomplishment.

About this time occurs the inevitable change in the voices of the boys, which renders their retirement from the singing class— if (oftentimes) splendid natural vocal organs are to be saved from hopeless ruin—not only desirable, but absolutely imperative.

Leaving the boys, for a moment, it may be instructive to remark of the girls, at this juncture, that, although their voices are also somewhat affected by the sudden blossoming into ripe womanhood, they may, under judicious guidance, without any very serious risk, go unintermitted forward with their vocal studies, which should now begin to assume quite a classical aspect. Besides *sol-feges* for two or more voices, cantatas, etc., a beginning might be made with the finishing matter, who knows his business—and there are such—in the real art of *bel canto*, which embraces soul, as well as body—a momentous fact often overlooked. In any case, make but the nursing mothers of a nation truly and thoroughly musical, and ultimate national musical growth, development and pre-eminence are foregone and inevitable conclusions.

Wholly apart, however, from this vital consideration, it may fearlessly be said: the physical, intellectual, and moral advantages of music, and especially of good vocal music, are so great, that every

encouragement should be given, especially to girls, to cultivate it assiduously, not only during school-life, but right up to that important and happy period when they have their own little choristers to watch over, guide, train, and educate, at which time, if never before, they will hardly fail to realize and appreciate the great privileges which, as school-children, they themselves enjoyed.

To return, however, to the boys, who were left just at that point at which active participation in singing ought altogether to cease, and at which the study of instrumental music might, most advantageously, commence. There would, for instance, be no insuperable difficulty, in forming, in nearly every public school in the land, brass-bands, and, up to a certain point, compact little orchestras. The one thing needed to compass this desirable end is the good-will and encouragement of those in authority. Unfortunately many of these are utterly wanting in musical taste, knowledge, and appreciation, and, consequently, they throw every possible obstacle in the way of musical progress.

The stock objection is want of time. The modern school-boy and girl, so it is urged, have so much to do, so many "ologies" to master, that there is really no time left for music. It may, nevertheless, be safely asserted that better, happier, brighter, and more robust boys and girls, and eventual fathers, mothers, and citizens, may be expected from those who, during their school-days were put through a thorough, systematic, and exhaustive training in vocal music than from those who, without it, were crammed, so to say, from head to foot with purely book-learning.

Be this as it may, the following certain advantages would accrue from the establishment, and systematic training, of the aforesaid brass-bands and miniature orchestras, in our public schools and colleges: The services of these embryo musicians might often be pressed into the sacred cause of charity, no small gain in these days of wholesale mammon worship; patriotism and love of country and home might be largely evoked and fostered by the martial strains produced; the ranks of the professional musician might be considerably and ably augmented by the pick of these youthful exponents; permanent orchestras might arise in most centres of art activity to supersede the present oftentimes wretchedly inadequate theatrical and concert ones, and, last, but far from least, our church and chapel choirs, everywhere, might, indeed, sing and give praise with the best member that they have, which is now the very rare exception.

Much more in the same strain might easily be added, did space permit, but it must suffice to say that the ideal of national music-training here fugitively indicated, in due time, if properly carried out to its logical end, would materially contribute toward making the American nation thoroughly musical, and toward giving her that pre-eminence in the divine art which in almost every other direction of human thought and action she is, most assuredly, attaining.

THE SUCCESSFUL TEACHER.

BY MADAME A. PUTIN.

THERE are many persons who measure the success of others by the figures that represent their bank accounts. Money is their only standard of measure.

The teacher with many pupils is not always the successful teacher. He may be the fashion, or he may attract pupils because he is "such a handsome man," or because he is related to Gov. Q, or to the Countess de B.,—an aristocratic family, you know," or he may be a regular old fossil, who has taught for so many years in the same place, that people have got used to him and his antiquated methods.

The first requisite of a successful teacher is that he should be alive. Life means growth. When the life should be alive. Life means growth. When the teacher hears of new methods he investigates them; if he reads of new exercises and does not teach scales comparatively few exercises and does not teach scales to beginners, he resolves to inquire into the logic of these new ideas and adopt what is reasonable.

But Old Fossil exclaims: "Scales! my pupils don't

have anything but scales the first six months, and none of them have a piece until they have taken lessons a whole year." It is observed that Old Fossil's pupils never play scales well, because they have always practiced them with both hands together—and they hate them so. No wonder!

The live teacher is interested in all new and progressive ideas in science, art, literature, and even in psychology, and he calls from them the elements of real success.

The successful teacher must be an optimist. He must be able to see and draw out the best in his pupils. Most of us have abilities far greater than we imagine. Our timid first efforts need to be praised and our aspirations encouraged, instead of being laughed to scorn, as they often are in the family circle. Judicious praise given to a beginner often brings to light unsuspected talent, and scorn as effectually blights it. How much harm is sometimes done by the foolish chaffing of the members of one's family, and how much good may the teacher do by urging the pupils to develop the best that is in them!

The optimistic teacher is always cheerful; it is impossible for him to get angry. If a pupil is surly, or out of sorts, he simply does not see it, but fulfill the Bible injunction, to overcome evil with good—good temper; he infects his pupils with his own cheerfulness and good humor, also with hope, courage, and enthusiasm. He teaches them to think and incites them to raise their ideals. He inculcates order and punctuality by being orderly and punctual himself. He does not say: "Do as I say and not as I do," but he is himself the model which the pupils consciously or unconsciously imitate.

Above all, the successful teacher loves to teach, and his pupils feel it. They make efforts to please him; they even overcome natural tendencies of character, in their great efforts to do what they think will satisfy and please him. Think what it is to be such a teacher; a subtle influence for good radiates from such a person, and its effects may reach far into the future.

How happy the one who can say he owes this or that good trait to the faithful teacher of his youth; and how unhappy he who looks back with regret that he did not appreciate the advantages his teacher was offering him, but foolishly and ignorantly regarded him as an enemy.

The successful teacher is one who truly educates, who draws out from his pupils their hidden talents, and sets them marching along a path that leads ever upward and onward, and in doing this wins their love, confidence, and esteem.

PURPOSEFUL DOING.

BY LOUVILLE EUGENE ELLISON.

A PUPIL brought to his teacher one of his first attempts at composition. The first question asked was: "Why did you write it?"

"This was something of a poem; so the teacher went on: 'Of course, no advanced players would care to play it, and the intervals are too wide for a child to play, so the whole piece is ruled out.'"

This observation is as full of meaning as a nut is full of meat. The first question one should ask himself is: For what purpose? Then he should adhere to the rules of the game. Nothing is less valuable than purposeless action.

It is this characteristic, purpose, that distinguishes humanity. And the greatest man is the man with the greatest purpose. Life is a mathematical equation; so much on this side, so much on the other side to balance. You get out of life just what you put in it. Put into it great purpose and you get back great gains. Do you desire to be rich? Pay the price; and the price is yourself. Do you wish for fame? Pay; and again the price is yourself.

Hence, when you sell yourself, sell high. Analyze your purpose. You may be surprised at the low price you have set for your divinity. And if you have no purpose you are valueless.

LUDWIG SCHYTTE.

[MR. SCHYTTE has very kindly given us a sketch of his early life and musical education. It should carry with it encouragement to those who are working hard to gain recognition for their efforts. In the music supplement to this issue will be found one of Mr. Schytte's latest compositions.—EDITOR.]

I was born April 28, 1848, in Aarhus, Jütland, Denmark, the youngest of thirteen children. My father, who was a minister, played with considerable skill a number of instruments—violin, viola, cello, guitar, flute, and piano; my mother had an excellent voice, and all of my brothers and sisters were musical; so that in my childhood I heard a great deal of music. But what interested me most was chamber-music, Beethoven's sonatas, and Chopin's "tone-poems," several of which one of my aunts played very well.

My father composed very diligently, and not without talent; I can recall to-day some of his piano-compositions which could be heard with pleasure. Nevertheless, I did not study music; my father was much too nervous to instruct me, and none of my brothers or sisters had time to give to me. Still, I studied counterpoint in an unconscious, as well as practical, way. When my mother and I were alone



LUDWIG SCHYTTE.

she always sang, and it gave me great satisfaction to make up another part to accompany her.

My parents were poor, and when I was about sixteen years old, and had passed my school examinations with great success, I entered the employ of an apothecary as a student. At this time my love for music grew so strongly, and since a local musical authority expressed in the warmest words his astonishment that I, without knowing the notes, and without any instruction, only "by ear" could play correctly the whole C minor Scherzo (opus 31) of Chopin, I concluded to say adieu to pills and salves, and went, with the sum of \$250, which I had saved from my salary, to Copenhagen to study music.

I was at that time a little over twenty-two years old, and everyone said of me that I was too old and would accomplish nothing. Gade found me without talent, and would not take me in the conservatory as a pupil. (Some years later he offered me a position as professor in the same conservatory, where, on account of lack of talent, I could not find acceptance.)

It went very hard with me for some time. Finally, one day, when my need was the greatest, I called at the studio of the distinguished Edmund Neupert and asked for permission to play for him. I played the first thing that came in my mind—some of my own compositions and improvisations. (Up to that time I had never considered the possibility that my own work might have value in the eyes of others.) As I stopped playing Neupert asked me—as it seemed to me

very earnestly: "What was that you played?" For a moment I felt anxious for fear I had been bold in playing my own composition; nevertheless I had to "out with it." Neupert looked at me wonderingly, and then, in a most friendly way, clapped me on the shoulder and said: "Truly you have talent; what else we want we can seek for." I was overjoyed!

From that time on things went better with me. Sophie Menter, with whom I became acquainted shortly after, played my compositions; Neupert instructed me, and secured pupils and a publisher for me; in short, was like a kind Providence to me! Gade gave me instruction until, in 1883, I went to Weimar to Liszt, from whom I had a most gracious reception. Liszt arranged that my concerto, opus 28, should be played for the first time at a music festival in Karlsruhe, and showed himself an interested patron up to the time of his death.

In 1886 I accepted a position in Vienna as Professor, which I resigned several years later to go to Berlin. I now give only private instruction, and a large number of celebrated pianists have studied with me. My compositions include a great number of large and small piano-works and songs. Many of my teaching-pieces have received great recognition. A comic opera is now awaiting performance, and my dramatic scene, "Hero," which was brought out with great success in the Royal Theater at Copenhagen, by the famous Marguerite Petersen, has also had enthusiastic reception in the Hof-Theater in Darmstadt, in Vienna, Basle, Budapest, in Hamburg, and here in Berlin.

TECHNICAL PRACTICE.

BY PRESTON WARE OREM.

It is to be constantly borne in mind that, after all, the acquirement of technic is but the means to an end. The ultimate objects of all technical practice should be the acquirement of a correct touch, and its concomitant, a beautiful and artistic tone-production, and a fluency and exactitude of execution.

But it must be remembered that the purely physical and mechanical side of pianoforte practice should not be confounded with, nor exalted above, its musical and interpretative aspects. It is an indisputable fact that the greater majority of musical listeners, both amateur and professional, would infinitely prefer to hear a comparatively simple composition of any one of the masters artistically performed with a due attention to beauty of tone and with true poetic feeling rather than (as has been the case) be compelled to listen to a grotesquely distorted derangement of a Chopin value or etude played with a hard, dry tone at a rate of velocity many times greater than was ever dreamed of by the composer.

It may be safely stated that no "method" or "system" has a monopoly of all technical knowledge. The playing of the great artists now before the public demonstrates this point. However, there are certain indispensable, general technical principles which are, or should be, known and observed by all. The pity of it is that many really great players seem utterly unable to impart their skill and knowledge to others, and analytical powers of a high order.

"Think twice—play once" is a good motto to follow in all pianoforte practice; mental concentration is *sine qua non*. The work to be accomplished must be attacked with absolute freedom from timidity and a thorough confidence in one's efforts should be cultivated from the beginning. Beauty of tone-production depends upon a proper nerve-control and correct muscular action, and upon the right co-operation and coordination of both of these.

The first object of all technical practice should be the acquirement of absolute relaxation, and, following this, the ability to instantly contract any muscle or set of muscles. This purely physical exercise, tending toward perfect nerve and muscular control, should, of course, be accomplished away from the keyboard.

In the pianoforte, owing to the mechanism of the in-

strument, the tone cannot be altered in quality, color, or volume after it has once been caused to sound; consequently the main concentration of effort should center upon the method of attack. Relative power and quality of tone are affected by many conditions, all of which must be studied and taken into consideration—the distance of the hand or fingers from the keyboard, the comparative swiftness of the stroke, the use of weight, of pressure, or of a blow either from the finger-joint, the wrist, or the arm, the comparative degree of contraction or relaxation. An accurate release must also be cultivated, since by this the duration of tone is largely regulated and also the necessary preparation is made for the succeeding stroke.

As no two hands or arms are alike in size, length, or shape, no hard-and-fast rules for position may be prescribed, but, generally speaking, the arm should hang easily from the shoulder, the wrist should be held loose and pliable, and the hand should be slightly tilted toward the thumb. The first finger-joint should be neither too depressed nor too elevated and the remaining joints should preserve an easy, natural curve of the fingers, avoiding undue contraction. All waste motion and unnecessary mannerism in playing should be avoided, and grace and economy of physical effort should be studiously cultivated.

It should be hardly necessary to mention that all technical practice should be rhythmic in character, but this cannot be too strenuously insisted upon.

Exercises for the lateral extension of the hand are invaluable, and should be carefully and industriously cultivated, and too much attention cannot be given to the flexibility and independence of the thumb.

The number of hours to be employed in technical practice depends largely upon the work to be accomplished and upon the strength and physical condition of the player, but no practice should ever be carried to a point anywhere nearly approaching exhaustion, since such is worse than useless.

PSEUDONYMS OF MUSICIANS.

COMPILED BY MYRTA L. MASON.

STEPHEN ADAMS is the pseudonym of Michael Maybrick; A. L. Mrs. A. Lehmann, mother of Lisa Lehmann; Alban, Emma Lajeunesse.

Julius Beht, Charles Kinkel; Helen Blackwood, Lady Dufferin; Blind Tom, Thomas Wiggins; John Brahms, John Abraham.

Calvé, Emma Roquer; Caradoc, Griffith R. Jones; Charitel, Mrs. Charlotte A. Barnard; Czapek, J. L. Hlatton.

Gustav Damm, Theodor Steingraber; Dolores, Ellen Dickson; Clara Doria, Clara Kathleen Rogers; Edward Dorn, J. L. Roedel.

Wenzel Ecker, Wilhelm Gericke. Jules Favre, Michael Watson; Signor Poli, A. J. Fuley.

Tobio Gorria, Arrigo Boito. Guy d'Hardelot, Mrs. Rhodes; Alice Hawthorne, Sep. Winner; Richard Hoffman, Richard Hoffman Andrews.

Jakobowski, Edward Bellville. Tom Karl, Tom Carroll; Keeler-Dela, Albert von Kellar.

Malibran, Maria Felicitas Garcia; George Maywood, George Schleiffarth; Melba, Nellie Mitchell; Carl Meyer, C. Everest.

Emma Nevada, Emma Wikom; Nordica, Lillian Norton, Mme. Nordica-Doehme.

August Packer, Charles Kinkel; Signor Perugiei, John Chatterton.

Hugliert Ries, Hugo Riemann. Senkrah, Anna Harkness; Anton Strelczki, F. Barnard.

Pierre La Tour, Charles Kinkel. Arthur Vilton, P. J. Crowest.

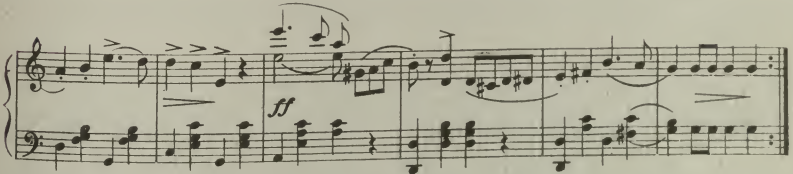
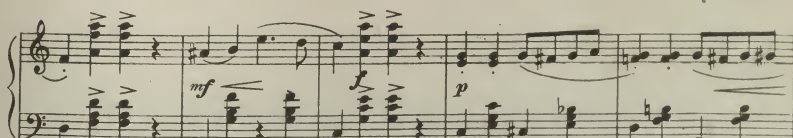
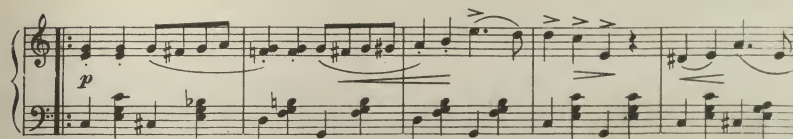
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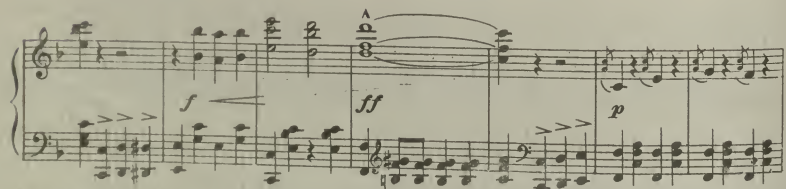
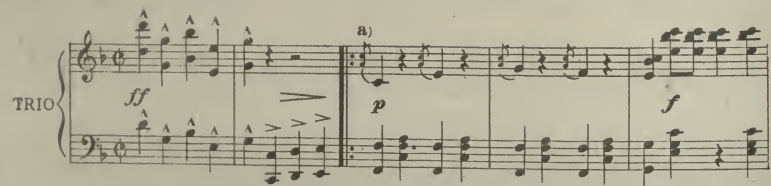
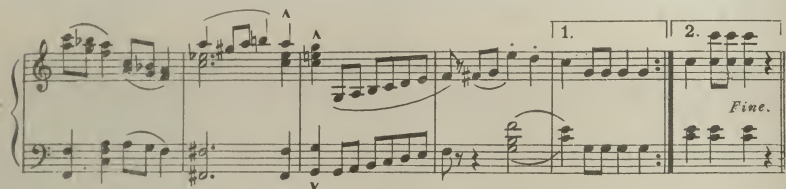
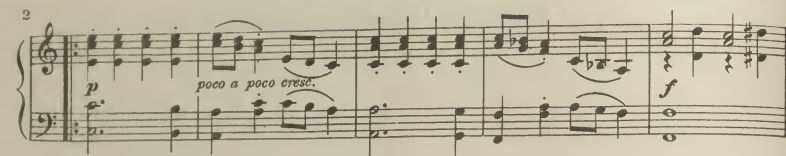
THE COLLEGIANS.
MARCH.

RICHARD FERBER.

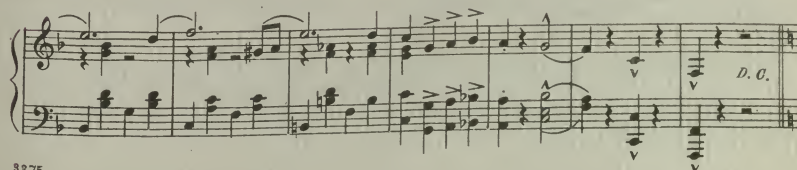
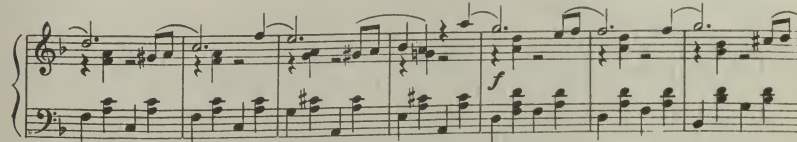
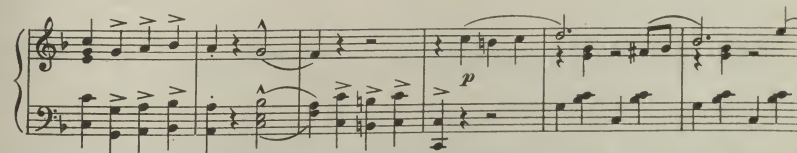
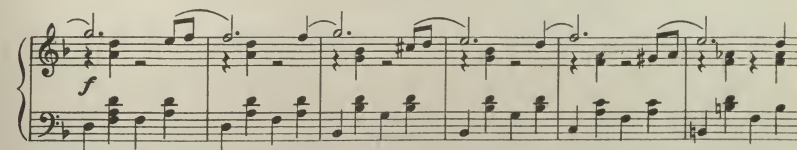
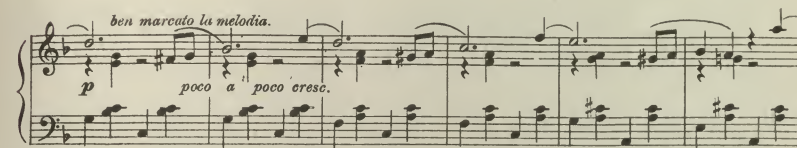
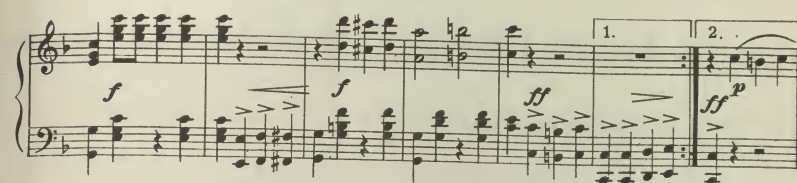
Tempo di Marcia.



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a) The piano notes should be played with the bass, the principal note following immediately, with a firm, round tone.



№ 3215 Little Dimple Chin Mazurka.

L. V. HOLCOMBE, Op. 6, No. 3.

Tempo di Mazurka.

The first system of the musical score for 'Little Dimple Chin Mazurka' is written for piano in 3/4 time. It consists of five staves. The first staff is the treble clef, and the second is the bass clef. The music begins with a piano (*p*) dynamic and a 'grazioso' marking. The melody is characterized by eighth and sixteenth notes, with some triplets. The bass line provides a steady accompaniment with chords and single notes. The system concludes with a measure marked *mf*.

The second system continues the piece. It starts with a piano (*p*) dynamic and includes a *mf* marking. The melody continues with similar rhythmic patterns, and the bass line remains consistent.

The third system features a *mf animato* marking, indicating a change in tempo and dynamics. The melody becomes more active with sixteenth notes, while the bass line continues with chords.

The fourth system includes a *cresc.* (crescendo) marking in the first measure and a *mf* marking later. The melody and bass line continue their respective parts.

The fifth system concludes the piece. It features a *poco cresc.* marking and ends with a *rit.* (ritardando) marking. The melody and bass line finish with a final chord.

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The first system of the second page continues the piece. It starts with a piano (*p*) dynamic and includes a *mf* marking. The melody and bass line continue their respective parts.

The second system of the second page includes a *mf* marking and ends with a *Fine.* marking. The melody and bass line continue their respective parts.

The third system of the second page is marked 'TRIO' and 'con espress.'. It features a *p legato* marking and a *pp* (pianissimo) marking. The melody and bass line continue their respective parts.

The fourth system of the second page includes a *p* (piano) marking and a *cresc.* (crescendo) marking. The melody and bass line continue their respective parts.

The fifth system of the second page includes a *p* (piano) marking and a *pp* (pianissimo) marking. The melody and bass line continue their respective parts.

The sixth system of the second page includes a *mf* marking and ends with a *D.C.* (Da Capo) marking. The melody and bass line continue their respective parts.

Swedish Fantasia.

Schwedische Fantasia.

LUDWIG SCHYTTE, Op. 121, No. 4.

Allegretto.

Musical score for the first system of "Schwedische Fantasia" (Allegretto). It consists of six systems of piano music, each with a treble and bass staff. The music features various dynamics including *p*, *mf*, *f*, and *mp*, and includes numerous fingerings and articulations.

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Musical score for the second system of "Schwedische Fantasia". It continues from the first page and includes a section labeled "Vivace" and "(Swedish Folksong.) (Schwedisches Volkslied.)". The music features dynamics like *ff*, *p*, *mf*, and *pp*, and includes a "ritard." marking.

Handwritten musical score on the left page, measures 1-8. The music is in G major, 2/4 time. It features a treble and bass staff. The treble staff has a melodic line with slurs and fingerings (1-5, 2-4, 3-5). The bass staff has a supporting line with slurs and fingerings (1-5, 2-4, 3-5). Dynamics include *mf* and *legg*. The tempo marking *ral - len* is present.

Tempo I.

Handwritten musical score on the left page, measures 9-16. The music is in G major, 2/4 time. It features a treble and bass staff. The treble staff has a melodic line with slurs and fingerings (1-5, 2-4, 3-5). The bass staff has a supporting line with slurs and fingerings (1-5, 2-4, 3-5). Dynamics include *lan*, *do*, and *pp*.

Handwritten musical score on the left page, measures 17-24. The music is in G major, 2/4 time. It features a treble and bass staff. The treble staff has a melodic line with slurs and fingerings (1-5, 2-4, 3-5). The bass staff has a supporting line with slurs and fingerings (1-5, 2-4, 3-5). Dynamics include *p*.

Handwritten musical score on the left page, measures 25-32. The music is in G major, 2/4 time. It features a treble and bass staff. The treble staff has a melodic line with slurs and fingerings (1-5, 2-4, 3-5). The bass staff has a supporting line with slurs and fingerings (1-5, 2-4, 3-5).

Handwritten musical score on the left page, measures 33-40. The music is in G major, 2/4 time. It features a treble and bass staff. The treble staff has a melodic line with slurs and fingerings (1-5, 2-4, 3-5). The bass staff has a supporting line with slurs and fingerings (1-5, 2-4, 3-5). Dynamics include *p*, *mf*, and *p*.

Handwritten musical score on the left page, measures 41-48. The music is in G major, 2/4 time. It features a treble and bass staff. The treble staff has a melodic line with slurs and fingerings (1-5, 2-4, 3-5). The bass staff has a supporting line with slurs and fingerings (1-5, 2-4, 3-5). Dynamics include *f*, *p*, *f*, and *p*.

Handwritten musical score on the right page, measures 1-8. The music is in G major, 2/4 time. It features a treble and bass staff. The treble staff has a melodic line with slurs and fingerings (1-5, 2-4, 3-5). The bass staff has a supporting line with slurs and fingerings (1-5, 2-4, 3-5). Dynamics include *f*.

Handwritten musical score on the right page, measures 9-16. The music is in G major, 2/4 time. It features a treble and bass staff. The treble staff has a melodic line with slurs and fingerings (1-5, 2-4, 3-5). The bass staff has a supporting line with slurs and fingerings (1-5, 2-4, 3-5).

Handwritten musical score on the right page, measures 17-24. The music is in G major, 2/4 time. It features a treble and bass staff. The treble staff has a melodic line with slurs and fingerings (1-5, 2-4, 3-5). The bass staff has a supporting line with slurs and fingerings (1-5, 2-4, 3-5). Dynamics include *ril.* and *ril.*

Handwritten musical score on the right page, measures 25-32. The music is in G major, 2/4 time. It features a treble and bass staff. The treble staff has a melodic line with slurs and fingerings (1-5, 2-4, 3-5). The bass staff has a supporting line with slurs and fingerings (1-5, 2-4, 3-5). Dynamics include *rall.* and *ff*.

Molto vivace.

Handwritten musical score on the right page, measures 33-40. The music is in G major, 2/4 time. It features a treble and bass staff. The treble staff has a melodic line with slurs and fingerings (1-5, 2-4, 3-5). The bass staff has a supporting line with slurs and fingerings (1-5, 2-4, 3-5).

Handwritten musical score on the right page, measures 41-48. The music is in G major, 2/4 time. It features a treble and bass staff. The treble staff has a melodic line with slurs and fingerings (1-5, 2-4, 3-5). The bass staff has a supporting line with slurs and fingerings (1-5, 2-4, 3-5). Dynamics include *string.* and *f*.

BURIAL OF A HERO.

SECONDO.

ERWIN SCHNEIDER

Lento.

Maestoso e sostenuto.

Musical score for the second part of "Burial of a Hero". The score is written for piano and features a complex, rhythmic accompaniment in the right hand and a more melodic line in the left hand. The tempo is marked "Lento" and the mood is "Maestoso e sostenuto". The score includes dynamic markings such as *pp*, *ppp*, *p*, and *mf*. The piece is in 4/4 time and consists of 10 measures.

BURIAL OF A HERO.

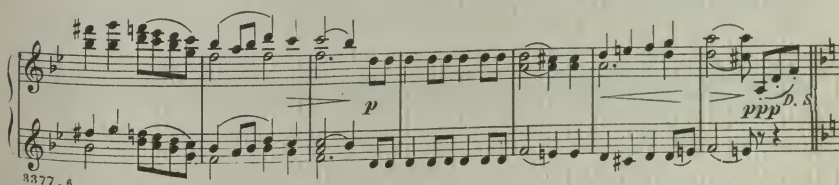
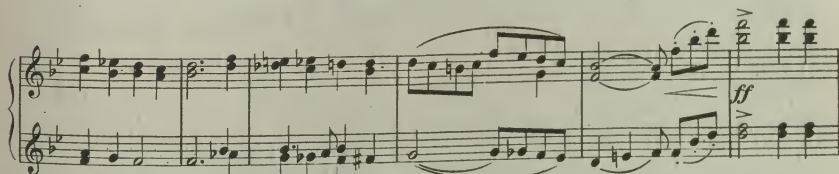
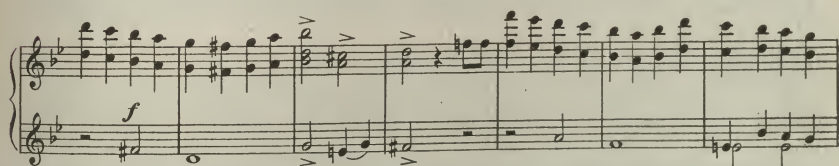
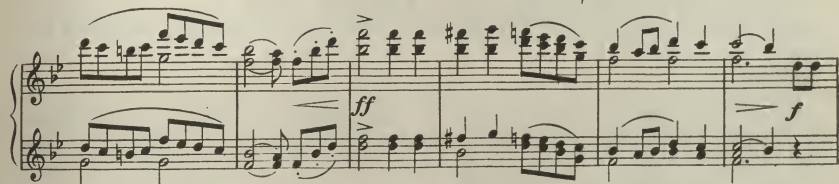
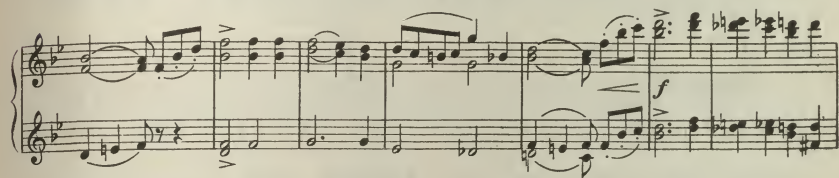
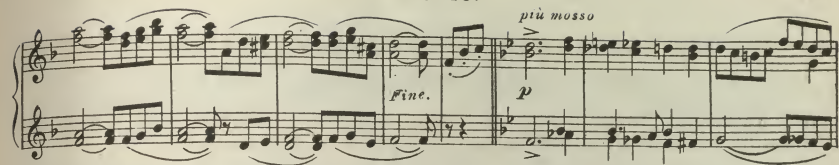
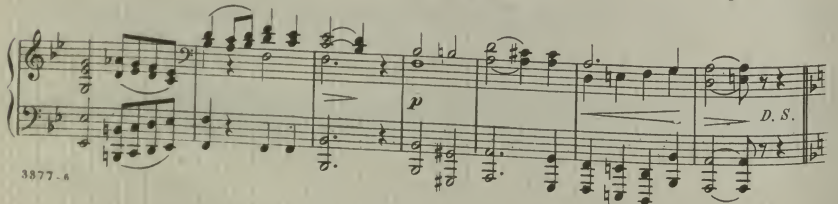
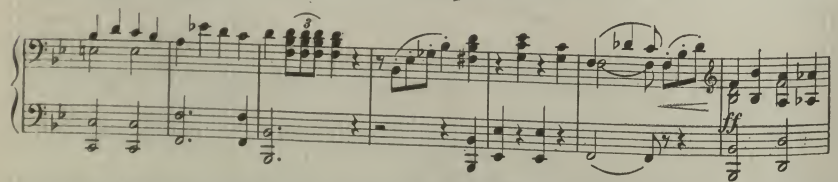
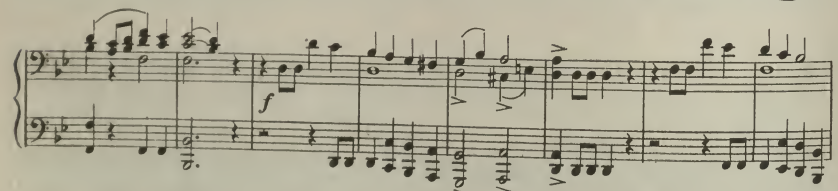
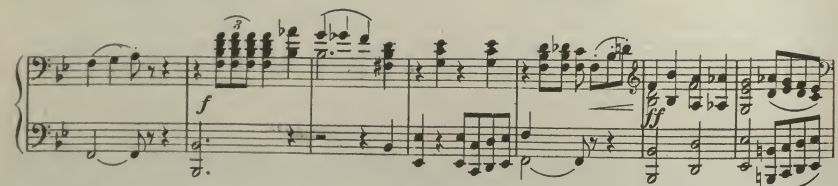
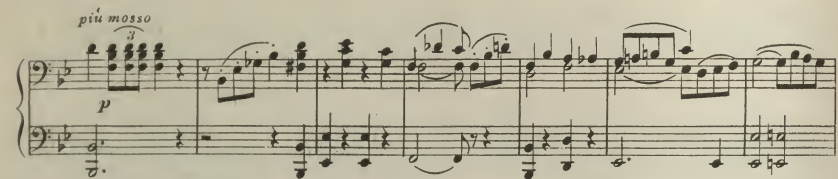
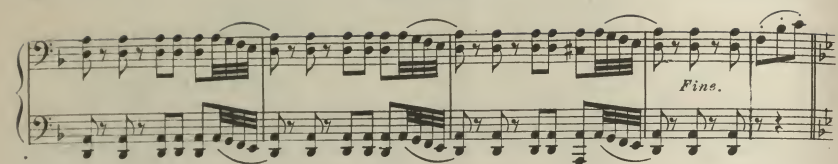
PRIMO.

ERWIN SCHNEIDER.

Lento.

Maestoso e sostenuto.

Musical score for the first part of "Burial of a Hero". The score is written for piano and features a complex, rhythmic accompaniment in the right hand and a more melodic line in the left hand. The tempo is marked "Lento" and the mood is "Maestoso e sostenuto". The score includes dynamic markings such as *ppp*, *pp*, *p*, and *mf*. The piece is in 4/4 time and consists of 11 measures.



To Spring. An den Frühling.

Edited and fingered by
Maurits Leefson.

Edvard Grieg, Op. 43, No. 6.

Allegro appassionato. M.M. ♩ = 84.

pp

cantabile e molto tenuta la melodia

f. molto rit. p a tempo cresc.

poco ritard. f

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piu tempo

siretto poco a poco

cresc.

agilato f. r.h.

piu f

ritard. ff

* The upper two notes with the right hand.
2637.

p e dolce
r.h.

animato *poco rit.*

a tempo *cresc.* *a tempo* *dim.* *cresc.* *dim.*

2637.4

cresc. molto *sosten.*

ff *p una corda* *ff* *p a tempo* *dim. e rit. poco a poco*

pp *pp a tempo*

Lento. *ppp* *piu rit.*

2637.5

Little Prattler.

Plappermäulchen.

Conrad Fliersbach, Op. 61.

Andante. *a tempo*

f *pp* *poco rit.* *sf*

p dolce *cresc.*

sf *f* *mf*

f *cresc.* *sf*

a tempo *poco rit.* *p dolce*

cresc. *sf* *f* *p*

animato *mf*

p *mf* *poco rit.* *ff*

a tempo

p *mf*

p *mf* *sf* *f* *D.S.*

ONCE MORE.

Adapted from
H. L. D'ARCY JAXONE.

AUG. VINCENT.

Moderato.

When oth-er hands are clasped in thine, And oth-er eyes shall smile on
When oth-ers breathe earth's sweet-est vow, And oth-er lips their love shall
When oth-er lights of love shall fade, And ev-ry dream of love is

thee; When oth-er hearts shall seek my shrine,
tell; O think of one who loves thee now,
o'er, In smiles or tears, in sun or shade,

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O think how dear thou art to me. Once more, my dear-est love, once
Who loves not wise-ly but too well; Once more, my dear-est love, once
My heart is thine just as of yore. Once more, oh let me know thy

more, Oh give one pass-ing thought to me, just as of
more, Oh weave a new love's gold-en spell, just as of
love, Once more just as in days of yore, All oth-er

yore, love, on-ly once more, Oh give one pass-ing thought to
yore, love, on-ly once more, Oh weave a new love's gold-en
hopes, All joys a-bove So love but thee for-ev-er

me.
spell.
more.

No 3295

OVER THE OCEAN BLUE.

BARITONE OR CONTRALTO.

A.J. LAMB.

H.W. PETRIE.

Cantabile.

The piano introduction is in 12/8 time, marked *Cantabile* and *ff*. It features a melody in the right hand and a rhythmic accompaniment in the left hand.

Bright stars shine soft on the deep, Calm dawns the moon on high,
Now in the far-eastern skies, Shines the faint light of dawn,

Strange shadows o'er the waves creep, As the long night goes by,
Bid-ding the world to a - rise, For the long night has gone.

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Love, I'm not lone - ly, for all my tho'ts are of you;
Bath'd in the sun - light, see the waves dance in their play,

All thro' the night, I think of my sweetheart so true. Dan-gers oft
White-crest-ed bil - lows tum-ble in sil - ver - y spray; Soft winds sigh

may be near, Still, my heart knows no fear,
o'er the foam, "One more day near - er home."

Trust-ing in One a - bove. Soon I'll be home my love.
Gay and free rings my song, As the ship speeds a - long

3295

O-ver the o-cean, blue, Sail-ing, my love, to you.

Love's star of light, il-lumes the night.

Long-ing to see once more,

dear har-bor lights on shore, Gai-ly I

speed to you, o-ver the o-cean blue, o-ver the o-cean blue.

PLAIN TALKS ON MATTERS MUSICAL.

BY EDWARD BAXTER PERRY.

III.

HOW CAN OUR PUPILS HEAR GOOD MUSIC?

This is a question that is being continually asked by the intelligent, conscientious teachers in our smaller towns, who realize more or less fully the woful lack of such opportunities in the communities where they are working, and who feel the importance of the indisputable fact that, to hear good music well rendered, is not only a privilege and a pleasure, but an absolutely indispensable necessity for music-students. It is just as impossible for one to play really well without hearing much good playing, as to speak French well without hearing it spoken. No amount of individual study and book-learning will take the place of ear-training and unconscious imitation. One of the chief advantages of European study consists in the manifold opportunities it affords for hearing good music and developing the taste and artistic instincts of the student by the process of absorption. The highest results are utterly impossible without some such advantages.

WORKING UP A CONCERT-SERIES.

How, then, may they be secured in some degree, at least, by pupils in the smaller towns far from the musical centers? The answer is easy, simple, and practical: by sincerely desiring them, and being willing to work a little to obtain them. Any fairly-flourishing school, or any private teacher, with a good class, in any town of two thousand or more inhabitants may secure a series of good, enjoyable, helpful recitals annually if teacher and pupils will but realize the value and importance of such a series, and be energetic and judicious in arranging for it.

The returns in percentage of benefit from the outlay of time and effort will be almost incalculable. Not only are those directly concerned materially aided in many ways in their own musical work, but a musical atmosphere is gradually created, musical interest in the community is quickened and broadened, the number of pupils is increased, the quality of their work improved, musical standards elevated, and the position of the teacher raised in public estimation, as the educational importance of his vocation becomes more fully recognized with the growth of the appreciation of his art as an element in true culture.

Now, about the practical details of management. First, arouse the interest and enthusiasm of pupils and friends. Impress on them the need and value of the enterprise. Then canvass the town, secure the sympathy and co-operation of music-lovers and of all who represent and are anxious to advance the best culture, the highest educational interests of the community; obtain a substantial guaranty as a basis of operations. Do not depend on advertising for the sale of tickets. It adds to the expense and does little or no good. The people who want classic music are not the kind who read newspaper advertisements or hand-bills. Rely on personal effort and influence, and appeal, not to the masses—who could not be induced to attend even if furnished with a free ticket, a carriage, and a supper afterward—but to the best class of citizens, and especially citizens, who possess some degree of intelligence in art matters and are desirous of more.

Engage artists who are known to be good, but are not too expensive. The great foreign celebrities are, of course, out of the question; and they are not in the least essential to the purpose. The points in which they do really excel our good resident artists, even granting them to the fullest degree, are not such as are appreciable to the average audience, even with the closest comparison—still less, without it. There are scores of good, artistic American pianists obtainable at moderate figures who, for all intents and purposes, whether of esthetic enjoyment or musical education, can meet the needs of the smaller towns just as well and as fully as the unobtainable star from Poland.

People must be taught to attend a piano recital for the sake of the program, and not because of the player.

THE ETUDE

They should go, not to see the greatest living pianist, as they would the fastest horse, but to hear a good program well given, and enjoy it precisely as they would a good book well read, even if the reader was not brought from the ends of the earth. The elements of curiosity and wonder must be eliminated before true art-culture begins at all.

Secure men of personal as well as professional merit, men of culture and breadth, who come quietly without fuss or flourish, and impress the audience with the dignity and seriousness of their profession, and do their work honestly and ably, regardless of applause and sensational effect. For audience-room secure a small hall or church, where possible. The opera-house, so-called, is always objectionable, for many reasons.

Often the most successful recitals are given in large private parlors. Keep expenses low, and price of tickets high. You will not get the crowds at any price, though the circus and the dog-show may. Your patrons will be of the better class, accustomed to pay a good price for a good thing, and they will be limited to the intelligent, educated minority to be found in every town, who read the best books, attend instructive lectures, and show some appreciation of a phase of life higher than that of the physical senses.

THE PRICE TO BE PAID FOR ARTISTS.

As to the price to be paid for an artist's services, a word may not be amiss, though this is a rather delicate question, especially for me, as I am still in the concert-field, and have many friends in the profession who are also my competitors. However, it is only common honesty to say that the prevalent idea concerning the amount which public performers actually receive is very erroneous, and often ludicrously exaggerated; yet its prevalence places the pianist in a most difficult position. If he asks a large price, the reply comes back, in nine cases out of ten: "We want you, but this is a particularly unusual town; our public is small; we cannot raise half that sum." If, on the other hand, the price stated is small, he is judged by it on the scale of the prices which others are supposed to get, is regarded as a cheap man, and no one wants a cheap artist at any figure.

What is he to do? What most of them actually do is to stay at home and teach most of the time, though they would rather play, and the public needs them in the concert-field. Why not face the facts, and admit frankly that a thing is worth commercially what it will bring, irrespective of its intrinsic value. A man who cannot draw two hundred dollars to the hall—and few, indeed, are the pianists who can—is not worth five hundred, no matter how good an artist he may be. The price of a thing depends not only on its quality, but on the demand for it. It is true that a man who is earning thirty to forty dollars a day teaching, cannot afford to lose several days and travel hundreds of miles to fill a single engagement for a small sum. Such men can afford to insist on a high figure, and wait until they get it, playing only a few times a year, when they and some one rich enough to pay for it, or green enough to take the chances and lose money. It is easy enough to ask a thousand dollars per night and stay at home; but it is not easy for anyone to actually play a hundred dates a season for a series of years for a tenth of that sum. If one prefers to live by playing exclusively, he must fix his price at a figure somewhere nearly commensurate, not with his artistic merit, but with the demand for his line of work. But even at that he can earn, if successful, a better income than by teaching.

GREAT WORKS MORE IMPORTANT THAN GREAT ARTISTS.

What the musical development of our country needs is more concerts better attended, not freaks and fads and prodigies on exhibition before a public that comes to gaze and wonder; but honest, earnest, modest art-workers who forget themselves in their profession as priests and interpreters of art, and a public that comes to learn and to enjoy, asking not what great virtuoso is to perform, but what great works are to be presented. As the demand for that sort of work, by that

kind of a public, increases, there will be no lack of good pianists at possible prices ready and eager to supply it.

Meanwhile it rests with the teachers and music-students in every community to further the cause and benefit themselves by taking the first steps in the right direction, and helping to create at once the demand and the supply. It can be done and is being done in hundreds of towns every season. All that is needed is the will to do it, and some enterprise and discretion in the doing of it.

GENUINE ENTHUSIASM IN TEACHING.

BY F. B. HAWKINS.

The first proposition I would make is that there is a great difference between an enthusiastic music-lover and an enthusiastic music-teacher, and that, also, all musicians are not necessarily teachers. The art of imparting knowledge of any kind is possessed by very few. I would, therefore, impress upon everyone who wishes to follow music-teaching to ascertain whether he or she is adapted for such work, for it is one thing to enjoy listening to music and quite another to take real pleasure in giving instruction in the art.

This article is not intended to show teachers how to become enthusiastic, but rather to put to thinking those who imagine they are cut out by nature to follow a teacher's career when, in reality, they are better fitted for something else.

Let us imagine, for instance, that you are an expert pianist and a great admirer of all the classical compositions. This does not signify that you are competent to teach; perhaps you think otherwise. To make a test-case, I would advise those who disagree with this statement to ponder over the following questions. If, after faithful study, you can give an affirmative answer to each, then I will grant you are thoroughly adapted to fulfill your chosen mission and that you possess genuine enthusiasm for teaching: 1. Do you like to listen to music? 2. Do you desire to know what music is based upon, and are you anxious to study the science of technique and expression? 3. Does music seem to you an illimitable field and that there is something for you to learn daily? 4. Do you like to work, and are you blessed with a great fund of patience? 5. Are you willing to devote your life to the study of music? 6. Are you anxious that others should enjoy the privilege of studying music, and does teaching give you real pleasure? 7. Are you willing to battle with discouragement and failure? 8. Are you willing to make sacrifices for the sake of the art? 9. Are you willing to grow slowly? 10. Do you believe in the theory that through teaching one learns more of the divine art, and that from even the dullest pupils the teacher unconsciously gains musical knowledge of some kind?

In summing up, it may be said that if you have pupils, say, from ten to fifteen years of age, they will soon learn whether you are really interested in your work, and that your attitude toward the art will be reflected in their work; that is to say, if you are indifferent they will become careless and thoughtless. On the other hand, if you are really adapted for teaching, it will be seen that those pupils whom nature has blessed with musical genius will be very much interested in their work and will manifest the same enthusiasm that is shown by the teacher. As has just been said, children are impressionable, sensitive, and quick to catch ideas. It is our duty, therefore, to put them under the best of teachers, if we would have them make true progress. Many people in their youth acquire serious faults in playing from incompetent instructors, and when they reach adulthood it is almost impossible to overcome them to any extent.

Presumably matters will adjust themselves, and by the time the new century shall have made a good advance we shall see music-teachers who are genuinely enthusiastic, instead of men and women who follow the calling simply for monetary considerations or because they have been led astray by the advice of well-meaning, but misguided, friends.

Student Life and Work.

SOME ELEMENTS
IN A MUSICAL
EDUCATION.

REVIEW.

SPECIALIZATION.

GENERAL EDUCATION.

EDUCATIONAL EXPERIENCE

LITERARY, ART, AND SCIENTIFIC KNOWLEDGE

HEAR MUCH GOOD MUSIC?

HABIT IN ITS
RELATION TO
STUDENT LIFE

A LAW OF STUDENT LIFE

FIRST STUDIES IN
MUSIC BIOGRAPHY

If the student will abandon the idea that he is a disappointed romantic, with little to hope, and will lay himself out to improve, he will soon realize the truth of the saying that "Art is long and life is short," and when he writes that poem there is some hope that in fact, in the course of time, he may be a great romantic according to the best standard.

Woman's Work in Music.

Edited by FANNY MORRIS SMITH.

THE MODERN PIANOFORTE.

"The arts differ from the sciences in that their power is founded not merely on facts to be communicated, but on dispositions which require to be created. Art is an instinctive and necessary result of powers which can only be developed through the mind of successive generations, and which finally burst into bloom under conditions as slow of growth as the functions which they regulate. Whole areas of mighty history are summed up and the passions of dead millions are concentrated in the existence of a noble art."

So far Ruskin; and thus, with civilization itself for its genesis, has the evolution of the pianoforte been



MODERN ART PIANO.

the work of the nineteenth century. This evolution has all the characteristics which mark the artistic spirit of the century. It has exploited to the utmost the possibilities of tone-color, combined, on the one hand, with power, and, on the other, with sensibleness and delicacy; in harmony, too, with the spirit of the century, the mechanical side of this evolution has been characterized by a rigid application of scientific principles, and consequently a constantly increasing simplicity of the apparatus of tone-production until a phenomenal perfection of the details of this apparatus. All that the century has added to the scope and flavor of human emotion has found means of expression in its one great musical instrument; all those expedients of musical construction that the skill of past ages had transmitted have, during the last hundred years, been gathered up, reviewed, and reapplied in the construction of the piano of 1901. Of no one thing can Ruskin's wonderful summing up of art be more truly said than of the pianoforte, and in especial of the American pianoforte.

Those who desire to prepare original papers for clubs on the evolution of the piano will do well to keep in mind the following points: The invention of the piano consisted in arranging the construction of the instrument so that there should be firmness enough to resist the blow of the hammer on the string, and in adapting, in the grand piano, an action derived from that of the harpsichord, in the square, one derived from the clavichord—principles radically different. This was accomplished successfully in the former case by Cristofori, in 1711—or earlier; by the Frederic and Zump manufacturers in the latter.

The next twenty-five years were occupied with prob-

lems of stringing, inventing actions, bracing the wrest-plank (which holds the tuning pins) and the sound-board which, by receiving the vibrations of the strings through the bridge, propagates them in the air; inventing pedals; gradually increasing the size of the sound-board and the length of the keyboard, and slowly, but surely, evolving an instrument which in a very tiny form contains the peculiar artistic properties which distinguish the modern piano. Such as it was, men had already devoted the best years of their lives to it when John Broadwood, by summoning the scientist Carvalho to calculate the tension of the strings of his piano, so as to be able to calculate the necessary strength of his bracing to counteract this tension, gave the key to the work of the nineteenth century.

In 1790 Joseph Smith, of Philadelphia, put an iron brace in a piano which he desired to make attractive with a chime of bells and other attachments. This was the initial step toward our modern iron frame. Meantime the question of space had suggested the upright piano, and Southwell, Warriman, and others were adapting the action to the different relations to gravitation involved. To get room for long strings, which give a better tone than short ones, Thomas Loud, in London, patented a cross-stringing upright as early as 1802; after this cross-stringing became a favorite idea. Babcock (Boston), Theobald Boehm (Paris), and others built pianos where one string-web crossed the other as early as 1835, or even before. All these long string-webs increased the tension upon the frame of the piano, and to meet it the Broadwoods put iron tension bars into their pianos as early as 1808. Alpheus Babcock, of Boston, finally cast an iron frame for a square piano all in one piece, the whole iron frame, and solved the problem of "resistance" once for all. This was in 1825. In the meantime Sebastian Erard had overcome the difficulty in the clean repetition of notes by his system of compound levers, and the Erard action became the model for grand pianos. Pape introduced felt as a covering for piano-hammers about the middle of the nineteenth century. Thus, by 1850 everything was ready for the modern piano.

Then came the final development of the iron frame, which afforded the necessary strength to hold the immense string-web and the huge sounding-board in equilibrium. The circular scale of the Chickering, followed by the fan scale of the Steinways, was the resulting improvement. After this the discoveries of Theodore Steinway led and finally drew the whole art of piano-making after him. He lived long enough to hear his discoveries tested under the hands of Rubinstein, and then left his cycle of inventions to posterity.

Two great scientific discoveries made by Theodore Steinway lie at the foundation of his construction: That the vibration of stretched strings is longitusive, not transverse, and that the vibration of wood-fibres conforms to the laws of other vibrating strings. To these may be added his mastery treating of the vibrations of metal, and of the vibrations of air in hollow chambers, which culminated in the cupola iron frame; and his beautiful use of sympathetic vibration in the duplex scale, the preliminary experiments for which latter occupied three years.

In these matters the piano of 1901 is the logical result of the union with science inaugurated by Broadwood just before the dawn of 1800. The century has witnessed the application of experimental acoustics to art. Whetstone and Helmholtz and their fellow-acousticians are the real brain behind the modern

piano; they it was who, summing up the chance discoveries of sympathetic vibration and the like which came out in the crowd of instruments played before the eighteenth century, gave the firm basis of scientific law on which to work. In a sense, too, the modern piano is the expression of the increase of comfort and prosperity among the middle classes consequent upon the colonization of America and Australia. Diffusion of wealth is the basis upon which its factories are built. Its evolution sums up in itself those tendencies and activities of the past century which has most reason to be proud.

Books on the subject of piano-making, historical and mechanical:

Bittner and Greischel, "Lehrbuch des Piano-fortes Baues"; S. Hausing, "Das Piano"; Rimmbault, "Histoire de la Piano-forte"; A. J. Hipkins, E. Brismead, each a book on the evolution of the piano; Carl Engel, "History of Musical Instruments"; Spillane, "History of the American Piano-forte"; Fanny Morris Smith, "A Noble Art"; Spire Blondel, "Histoire Anecdote du Piano"; and Grove's "Musical Dictionary."

THE INTERRELATION OF PIANO-DEVELOPMENT AND CHORD. FROM THE FORMER PIANO-TECHNIC.

Zumpé worked out the English square, and the literature of these earlier instruments, now considerable, passed naturally over into the possession of the new invention.

The original method of fingering keyed instruments excluded the use of the thumb, which is very difficult to manage in clavichord playing. This instrument is manipulated by a very tender, but firm, pressure, and the escapement of the finger is inward, toward the palm of the hand. On the harpsichord, on the contrary, nothing intervened between a brilliant style and the development of the necessary technique. Accordingly, the exclusive use of the first three fingers of the hand was gradually modified by harpsichord writers. Purrell, in his choice collection of "Lessons for Art Harpsichord" (1709), and Couperin, in his work *Art de toucher le Clavecin* (Paris, 1717), each advocated the use of the thumb, not as we use it to-day—freely, like any other finger,—but as an expedient to facilitate the playing of broken chords or the rapid execu-



HARPSICHORD.

tion of the scale. In fact, as harpsichord music broke away from the vocal idea and took on an instrumental character, the thumb became necessary.

It is a suggestion of the writer's that this instrumental mental quality arose from the development of practical dance-music played on the clavier (instead of improvised by the voice), in which case the effort (usually sung and the flute obligato that twined about it naturally developed the characteristics of the early harpsichord music. The directions for adding the flute part to a theme given by old dancing-masters bear out this view.

So far, then, technic was at least abreast of mechan-

ical device. Bach's system of tempered tuning, which still further developed the use of the hand, including the thumb, was also an innovation from the side of the composer, though the clavichord for which he wrote the "Forty-eight Preludes and Fugues" had been developed from a purely one-voiced capability within his day. To Bach, however, we certainly owe the first scheme of fingering at all approaching modern ideas.

The piano which Cristofori invented in 1711 did not come into use much before the middle of the century. Clementi published the first music written for the piano, in 1773. The twenty-five years during which the piano had been gradually working into notice were



CRISTOFORI PIANO IN THE CROSBY-BROWN COLLECTION, NEW YORK.

bridged over in point of technic by the treatise of Emanuel Bach, in which he formulated a practical fingering for modern keyed instruments which has been the basis of all modern execution. How slow has been the progress of the art, however, may be deduced from the system taught by Rosini in the Lyceum of Bologna by Pinetti, which limited technic to the use of the thumb and forefinger. This was altogether opposite to the original scheme of no thumbs at all.

Technic as an art was based, in Germany, on Bach's works. Moscheles played Bach and almost nothing else in his student days. But Moscheles was nevertheless a bravura player of the first rank. On the other hand, Mozart enumerates the things which he kept in view in his own teaching, and chief among them were clearness, equality of touch, and expression.

With Mozart began the close relations of composer and piano-maker. He was the friend of Stein, the Vienna maker; Clementi, on the other hand, was a manufacturer himself. Stein's daughter Nanette, a fine pianist, and Beethoven's friend, was a manufacturer on her own account. Ignaz Weyl, who founded the present piano-factory of Pleyel, Wolf & Kampf, was a pupil of Haydn's, and his son Camille, who, together with Kalkbrenner, elaborated the Pleyel piano, and Madame Pleyel, his wife, were also concert pianists. Pape, who first introduced the use of felt in piano-hammers, and Hertz, well known for his upright piano, were also concert artists. The name of Kalkbrenner is associated, as to technic, with the present method of octave-playing from the wrist. Cramer, the immortal composer of the well-known études, was a partner of Chappell & Co., English manufacturers. Chappell, the musical archaeologist, belongs to this family.

The man who solved the problem on which depended modern pianism as we understand it, however, was not a musician, but an inventor—Erard, whose name is linked with the repetition action. With Erard, however, the name of Thalberg is inseparably linked. From the moment when a perfect repetition was secured technic had passed the barrier which had held back its development, and virtuosity sprang forward at a bound. What may be called the artist-maker's era, as distinguished from the virtuoso's, had commenced. The remarkable art-form even before this, John Field, the first piano-salesman to set his mark on literature, created the "Nocturne" in a series of romantic gems which gained their popularity from the

timbre he knew how to coax from the little upright pianos he played in St. Petersburg. Chopin, who followed him in perfecting the "Nocturne," had the same fancy for the kaleidoscopic tone-qualities he drew from the Pleyel uprights he chose when Liszt and Thalberg did bercees on the grands in the same salon.

The development of the orchestra and the orchestral piano-piece under Liszt in turn stimulated the genius of Theodore Steinway to the evolution of the orchestral grand piano which bears the name of his family. This house has been identified in public mind with the playing of Rubinstein, and later with that of Paderewski, both of whom achieved, the height of popular esteem with this piano. Here the connection of the artist with the piano is less evident, especially as Theodore Steinway was himself a fine pianist. Nevertheless, it is true that the development of this piano has proceeded, first, in the direction of the majestic genius of the Russian pianist, and latterly toward the more spiritual qualities demanded by the Polish master.

It may be added that the piano, as the complete work of art it has now become, never dawned a brilliant ideal upon the fancy of its early inventors. In the two hundred years which have elapsed since the hammer clavier was first imagined its gradual progress has been made by small changes and easily-thought-of improvements. Cristofori, who covered the first hammer, never conceived of what the use of felt would make it; nor did the unknown mechanic who displaced the thin brass wire of the harpsichord with a corkscrew string-drum of the tons of resistance his little change would ultimately impose upon the piano-frame and thus involve the iron plate that makes the American piano what it is. Nobody thought, when Gies invented the grasshopper action, that the principle of escapement then introduced would bring forth a Rosenthal, with his lightning speed of repetition, in less than two centuries. When Joseph Smith put an iron brace into a piano-frame so that he could introduce a bar "attachment" he did not dream of the iron frame he thereby initiated. All these people did the next thing to be done, and the hand of the Omnipotent was with them.

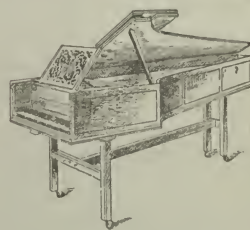
Undoubtedly the original technical point in which technic and mechanism went forward together was the prolongation of the tone combined with a perfect system of damping. Mozart attached much importance to damping. The development of tone long preceded those forms of technic dependent on repetition. At this point the knuckles were sunk below the wrist and phalangeal joints. Plaidy came forward with the curved finger and raised knuckle-joint—a condition necessitated by the clumsy actions of his day. Then followed the French system of wrist-octaves made possible by the clean, light touch of the French piano. Kullak, with his great singing tone, made the next innovation. It is notorious that he developed this tone under stress of necessity, since the peculiar mechanism of the piano he was allied with precluded any other but the school of octaves which, by strengthening the entire palm of the hand, prepares it for the widely-dispersed harmonies of the modern orchestral instrument. It is certainly a blessed outcome of the obscure school which was the great teacher's own school of necessity. The evolution of the great tone of a modern piano is summed up in the gradual discovery of the laws of vibration of wood and metal. The order of technical development may then be summed up as: Independence of finger in close positions; a singing tone in close positions; execution in close positions carried to an astonishing point of virtuosity. Second, the gradual schooling of the hand to independence in the playing of chords, and similar sketches in the quiet position of the hand inaugurated by the two Bachs. Then followed the development of chromatic passages, involving a wrist schooled to supple lateral motions, and combined therewith brilliant feats of repetition, which also depend on a supple wrist. The era of which also depend on a supple wrist. The era of which chromatic waited for a certain purity of tone, which resulted from better knowledge of the art of spreading the string web, and the tension thereof in relation to tuning. It is doubtful if the old pianos were ever in

tune more than a day or two at a time. Americans accustomed to the firm tuning of our pianos are in amazement at the shifting intonation of the cheap, slightly-built instruments of foreign lands; but these must be far and away better than were the pianos of Mozart, or even of Clementi.

After the Erard piano made its appearance the study of dispersed harmonies in broken chords commenced its fascinating course. This has led gradually to the music of Brahms, in which the thumb plays black keys and white, like any other finger, and which, from its harmonic construction, is the despair of the amateur and the Waterloo of the concertist. In this music a wonderful sonority—combined with lightness of action, purity of intonation, and equality of scale—are the mechanical conditions which furnish the opportunity of a prismatic play of tone-color dependent on double sixths; double thirds; open chords a twelfth in span, in long, swift progressions, and often legato; songful melodies embroidered simultaneously in lace-work of many shades of musical timbre; in short, all that scientific precision of construction and equality of scale make possible. Granted the iron frame, these all depend less on any one specific invention than on exquisite refinement and accuracy of manufacture—on those details which belong to art rather than to patentable mechanical expedients.

THE RELATIONS OF MUSICAL LITERATURE TO THE DEVELOPMENT OF THE PIANO.

The desire for expression is the secret of all musical growth. Menclius said: "The master beat the musical stone in Wei, and a laborer passed by and said, 'This heart must be full who so beats the musical stone.'" What Confucius could do with a rude stone dulcimer musicians have done with the piano all along the line. It was a means of expression when its mechanism lay a secret hidden between the clavichord and the dulcimer. It was a means of expression when it was slowly gathering its present principles of construction in the hands of Clementi, Broadwood, and Steinway. It is a means of expression to-day in its superb perfection as America's gift to music during the nineteenth century.



KIRKMAN HARPSICHORD, STEINERT COLLECTION.

When Bach went to Dresden to compete with Marchand, the French clavichord-player, he held the audience spellbound for hours by his art on this insignificant little box of strings. Beethoven, as a young virtuoso in the salons of the aristocracy in Vienna, carried his hearers away in transports playing a piano of six octaves and a tone like a mandolin. John Field introduced his "Nocturne" in a form that he created, playing a little upright Clementi piano that would seem fit for fire-wood to-day. In all these cases the music that so bewitched its hearers remains a heritage to the public. We play it on our grand pianos; and they are none too fine for the perfect expression of its meaning. At least during the

first hundred years of its evolution the piano gave little impetus to literature.

I have often played on Beethoven's piano which stood in Liszt's house. It was a small, six-octave instrument, with a thin, slight tone, and two dampers, one controlling the bass, the other the treble. I could not imagine how Beethoven could have composed his sonatas on it. But critics got the same class of musical impressions from the instruments of that day that they do in ours. I played Beethoven's piano when he was an old man and said his tone was hard. To us no distinction of tone seems possible on such an instrument.

On the other hand, Thalberg told me that when he got his Erard piano, the tone of which was an astonishing improvement upon all previous efforts of the art of piano-making, there was something so beautiful about the quality that, if he sat down to play, it inspired him with new musical ideas. When I improvise on a good piano the quality inspires me also with musical ideas; the lovely effects lead me on. Rubinstein complains of the decay of talent, in this connection. "Formerly," he said, "the composer gave challenges to and set problems for the piano-maker. When Bach wrote a note to be sustained for several measures it was a challenge to the makers to provide a means whereby it might be sustained. Now, on the contrary, it is the piano-maker who provides by his mechanism the stimulus to the composer." I quote the substance of his arraignment, not the words. Thalberg belonged to the era of virtuosity as an expression of ideas of power—a modern phase of music and musical literature. He used to play a theme with his thumbs in the middle of the piano in a singing tone which the resources of the Erard for the first time permitted in any great perfection. About this theme,



SILBERMANN PIANO. KNOWN TO J. S. BACH.

bravely and nobly played, he wore a lace-work of arpeggios so delicate, fluent, and graceful that he gave the impression of a virtuoso at two pianos instead of a solo. This was a performance of the Erard, a virtuoso—something that came in for technical rather than emotional objects; and since the day of Thalberg the development of piano literature along these lines has been swift and enormous. Nevertheless that quality of music which makes it music lies not in the direction of velocity.

I recollect an occasion in point. Several years ago I was giving a course of lectures in Philadelphia. The hall where I met my students was large, dingy, and gloomy—a very depressing place; but three or four hundred pupils often came to listen to my instruction. One day, when the weather outside was particularly somber, as I closed my lecture on the meaning of music I had a sudden idea. So I said: "Ladies, I am about to try an experiment which will require your close attention. I shall play with one finger a short piece of music about eight measures long. I will play it several times, and when I have concluded what I wish to do I will hold up my hand. After I had finished playing the little étude for the pedal (now familiar to my pupils) very softly, slowly and tenderly several times, I stopped and looked around the audience to see what effect it had produced. Two ladies were in tears; the others were in attitudes of fixed attention. You could have heard a pin drop—all produced by a simple theme played with my *left hand*. I asked one of the ladies what was the occasion of their emotion. After some hesitation she answered that, after listening a few moments, her thoughts went back to the grave of her mother and she lived again the emotion which she experienced at her loss; then a sense of loneliness came

over her, and she was caught up in feeling into a higher mood. The others said substantially the same thing. I found then that by this simplest of all means I had fulfilled the object of all music, and touched their hearts.

I will add that musical quality of tone is not dependent on the triumphs of piano-making. My own tone was as hard as could be until I heard an artist named Meyer, who concertized in America when I was a young man. I was so transported by his tone that I tried to acquire it myself by imitating the movements of his hands and arms when playing. My ear was so keen that, when in this process of imitation I reproduced the quality which so charmed me, I recognized the quality which I had myself produced. I analyzed it, and then I analyzed the condition of my muscles in the act of production, and so found the secret of a de-idealization which is yet vitalized. Afterward, when I played in Europe, Dreychock said to me: "Where did you get that tone?" And he said nothing at all resembling it in beauty here." And so the system of "Touch and Technique" which I have taught is a phase of artistic expression arising independent of the quality of the instrument on which I have played with pleasure the greater number of the years of my professional life. Music in literature, as in playing, is from within, out. It may be tempted to expand in this or that direction by the artistic or mechanical resources of the piano; but the piano itself is the result of musical inspiration arising from the desire for more perfect expression.—By Dr. William Mason, with the Co-operation of the Editor.

PROGRAMS.

Johann Philipp Kirnberger (1721-1783): "Gavotte," in D minor.

Joseph Haydn (1732-1806): "Andante, with Variations," F minor.

James Hook (1740-1827): "Three Sonatas on Irish Airs," opus 92.

Johann Wilhelm Haessler (1747-1822): "Gigue," in D minor.

PROGRAM II.—Muzio Clementi (1752-1832): "Three Sonatas," opus 2.

W. A. Mozart (1756-1791): "Sonata, with Variations," in A.

Abbe Joseph Gelinek (1757-1825): "Variations," Nos. 21, 29, 33, and 36.

Luigi Cherubini (1760-1842): "Dors, Noble Enfant," transcribed by G. Bizet (published by Heugel & Co., Paris).

J. Dussek (1761-1812): "Consolation."

Daniel Steibelt (1764-1823): "Le Berger et son Troupeau."

Samuel Wesley (1766-1837): four-hand "Sonatas."

PROGRAM III.—L. van Beethoven (1770-1827): "Sonata," opus 27.

J. N. Hummel (1778-1837): "Rondo."

A. Diabelli (1781-1858): "Ducts."

John Field (1782-1837): "Nocturne," in D-flat.

Friedrich Ries (1784-1838): "Sonata," in E-flat.

Carl Maria von Weber (1786-1826): "Polonaise."

PROGRAM IV.—F. Kalkbrenner (1788-1849): "Sonata for the Left Hand."

F. Hillert (1793-1878): "Trois Airs Italiens," opus 65.

I. Moscheles (1794-1870): "Homage to Händel" (for two pianos).

Heinrich Marschner (1795-1861): "Duo," opus 62.

F. Schubert (1797-1828): "Impromptus."

Mendelssohn (1809-1847): (a) "Spinning Song"; (b) "Spring Song."

PROGRAM V.—F. Chopin (1809-1849): (a) "Nocturne"; (b) "Valses"; (c) "Etude."

R. Schumann (1810-1856): (a) "Warum" (b) "Aufschwung"; (c) "Vogel als Prophet."

Felicien David (1810-1876): "Les Brises d'Orient."

These sonatas were the first real pianoforte music published.

Franz Liszt (1811-1886): "Liebestraum." S. Thalberg (1812-1871): "Tarentelle, opus 65." A. Henzell (1814-1889): "Si j'étais un Oiseau."

PROGRAM VI.—Woldemar Bargiel (1823-1899): "Marcia Fantasia." Louis Moreau Gottschalk (1829-1899): "Pasquade."

Anton Rubinstein (1829-1894): "Kammermusik."

J. Brahms (1833-1897): "Rhapsodie," opus 5.

C. Saint-Saëns (1835): "Danse Macabre" (two pianos).

P. I. Tchaikowsky (1840-1893): (a) "Romance"; (b) "June"; (c) "Chanson Triste."

PROGRAM VII.—Tausig (1841-1871): "Paraphrase on a Strauss Waltz."

Heinrich Hofmann (1842): "Italian Love-Tales," opus 19 (piano duo).

Edvard Grieg (1843): "Aus dem Carnaval."

Moritz Moszkowski (1854): "From Foreign Countries" (four hands).

E. A. MacDowell (1861): "Woodland Sketches."

Henry Holten Hus (1862): (a) "Prelude Appassionato"; (b) "The Rivulet."

PRIZE-ESSAY COMPETITION.

FIRST CONTEST.

ACCORDING to our custom, we announce, at the beginning of this new volume, our annual "Essay Competition," which is open to all. No restriction as to length of essay is made, yet the most useful size is from 1500 to 2000 words. Competitors will select their own subjects.

As a partial guide to those intending to take part in this contest, we would say: Seek a topic that will admit of careful study and close thought, something that has a practical bearing upon the problems of music-teaching and study, that will give help and inspiration to others. Connected with the life and work of the teacher and student of music are numerous practical topics worthy of the most careful treatment. General subjects of an historic, biographic, esthetic, or scientific nature are not advisable; "Hints to Teachers," "Suggestions for Practice," the "Basics of Music," the "Power of Music," "Psychology of Music" set treatises, and musical stories are not suited to this contest.

The prizes offered are as follows:

First prize	\$25.00
Second prize	20.00
Third prize	15.00

SECOND CONTEST.

We also offer an opportunity to our readers to take part in another form of competition, particularly designed for those who may not have the time to prepare a more extensive article. In this class the length of the essay must not be over one column of *THE ETUDE*, about 750 words.

We are anxious to encourage the consideration of topics which are specific—not so broad as to demand a lengthy consideration, but still of most vital and practical interest to all who are engaged in musical work. These articles should be as clear and concise as possible, and full of helpful, inspiring suggestion. We will make a distinction of grade in this class but for each of the best ten articles submitted we will pay \$7.50.

These contests will close April 1, 1901. All essays should be marked *First or Second Prize-Essay Contest*, and addressed to THE ETUDE, 1708 Chestnut Street, Philadelphia, Pa. Competitors may write for both contests and enter as many manuscripts as they may desire. The name and address in full must be on each manuscript. Failure to observe this direction entails a great deal of trouble. The names of successful contestants will be published in the May ETUDE.

Children's Page

CONDUCTED BY
THOMAS TAPPER

THE ANGEL AND THE LUTE.

Did you have any trouble in finding the dates of the artist? He was known as B. Rosso, and he lived in 1454 to 1541. No doubt, he painted the Lute which was pictured in the February Children's Page from a model, and thus he shows us exactly what the instrument of that time was like. Its shape, its strings, its ornamentation he shows as faithfully as his art permits him. Did you ever wonder, as you read of former times, just how boys and girls appeared then? Did they look unlike children of to-day? Did they dress differently? wear the hair differently? If we could come upon a company of them, would they seem strange to us? Another Italian artist, Bernardo Pinturicchio, who lived from 1454 to 1513—hence he was living in the lifetime of the painter of the "Angel and the Lute,"—has left us a fine picture of an Italian boy of the time, from which we can, to an extent, answer our wondering. Here he is:



ITALIAN BOY.

BRIEF RULES.

WE are obliged to defer until April the awarding of prizes to the three sets of Brief Rules on Child-Teaching judged to be the best. The contest closed February 15th.

A MARCH COMPOSER.

There seems to be some doubt as to whether he really was born in March. He himself said that he was born on the first of April; and that his brother Michael insisted that March thirty-first was right so as to save him from being an April-fool's day gift. If so, brother Michael was kind of heart and loving to his brother; his elder brother it happened to be. It was Joseph who might have been born on All-fools' Day. He sang in the choir of a great church in Vienna (do you know the name of the church?) and he remained there until his voice changed and Michael took his place. You see he was growing older, passing from a boy's task to a man's task.

He has been called the Father of the String Quartet and the Symphony. Beethoven was his pupil, Mozart was his friend. Probably he never saw Schubert, and Mendelssohn, Schumann, Chopin, Wagner, Verdi, and Brahms were born after his death.

Now, about this man Joseph (his last name was Haydn, of course); here is a brief lesson, or, rather, a test, just to let us see how well we remember what we have learned about him at one time and another.

1. In what country was he born?
2. What did he learn in St. Stephen's Church?
3. In the service of what family did he spend many years?
4. What journey did he make late in life?
5. For what instruments is a string quartet written?
6. A symphony?
7. Name two other composers who have written symphonies.
8. Name an Oratorio by Haydn.

FIRST LESSONS.

THE idea that tone is an interesting phenomenon to observe, to listen to, and to think about is no longer a novelty. It is one of the many facts which impress us with another fact—namely, that improved methods of child-teaching in music are not entirely due to the acumen of the advanced Music Theorist alone; the obscure teacher is learning better and better to share the child's lesson. She does not take the child's burden upon her shoulders, setting him free; but she adjusts it upon his shoulders so that he feels it there *securely*. Then she tells him how to move without expending it. A few teachers have learned how to enter the child's world of thought and perception. They have caught a glimpse of things as they are. They have returned to their own world with a new light in the eyes.

Mainly what the teacher realizes after her countenance has thus been lighted up a number of times is this: Every child is not at once equally responsive to music. Merely to sit the boy on the piano-stool with a book before him, and that tremendous expanse of white and black keys to the right and to the left of him (most of which he does not use) is not a fair test of his natural endowment. Set him up so, and pity his angularity, of fingers, and hands, and elbows, and feet! Do you call it a Well-Tempered Clavichord? He knows better; it is an Ill-Tempered Clavichord, if it is anything.

There must be a better way to begin than this. There is. And the first thing that one becomes aware of is this: We must not aim merely to please him. I am afraid that many methods are at present under going a test which the future will condemn in this: that they will not produce the student of regular work habits, with faith in plenty of personal application. It seems to me that we must be careful in the very important particular of establishing in early years the habit of study, of investigation, of love for performing the task, of doing the task for itself whether the process be a pleasant one or not.

Life is constantly impressing us with the fact that qualities come from activity; they are wrought and not given. The child is the gainer; relegate the fashioned by it; the door is the gainer; and the qualities are another's or there are none.

This truth is impressing the teacher of children. She who has worked with them long enough to know what seriously teaching them means has discovered that there are ways of approaching the boy which will not only repress his angularity, but which will eradicate it from his system. Angularity of mind and body will disappear if both are set to work harmoniously. When the boy is perched high on the piano-stool and does not know what to do, he is out of tune. There are many other avenues of activity. The raw

material of music presents many possible tasks, and they all are valuable. He must learn to hear, and he must learn to sing. He can never hear rightly (that is, forcibly), what he cannot sing. The first fruit of the teacher's investigation will be about this singing—what he knows with the voice, he knows well; what he does not know with the voice, he does not know at all.

One of the happiest incidents in recent music publications is the appearance for the first grades, in piano-teaching, of pieces that are vocally possible; that is, they are in such tone-range that a child may sing them over. Let him do that first, and his playing is infinitely improved at once. The voice gives to the spirit of things musical. Does the finger always do so? There is life in the tone we sing, and there is often death in the tone we play. We must have more of the life and none of the death.

By this constant reference of symbol to voice the teacher will give the child a power worthy to be had. He will begin always to refer printed meaning to his mind by way of his voice, feeling closely what the meaning is. Then there is established a relation between the composer and the player.—Thomas Tapper.

A WRITER (J. F. R.) in the THE ELEMENTARY London Saturday Review says TEACHER.

some very pertinent words, plain and straight to the point. He is quite right in saying that had teaching results from limited equipment. And yet a limited equipment is not so fatal in its operations as that sample of human nature is who takes no pains to increase the equipment. About this person the writer says:

"It is not the few teachers who do not know the A, B, C, of music who do harm; it is the thousands who do know the A, B, C, and nothing else besides, who do the harm. . . . If music-teachers are at present looked down upon, it is their own fault; and no amount of examinations and registration will improve their social status so long as they drop their h's (as too many of them do) and know nothing of what is going on, or has gone on during the past ten centuries, in the worlds of painting, architecture, literature, sculpture, and drama."

For good, rollicking fun nothing can exceed the game known as the orchestra.

number of guests, both men and women. When the company are assembled, they form themselves into a large circle. The players then choose from among their number one person whom they deem fit to be an able conductor, who, when chosen, assigns to each one some imaginary instrument which it is his duty to imitate as closely as possible, the sound with the voice, the movement with his hands. When all are equipped they are ordered to tune up, and the fun commences. At the outset the leader begins to hum a lively air, the whole band joining in, each with his instrument.

At regular intervals the conductor assumes the work of one of the players, while the player to whom the instrument belongs takes up the imaginary baton and conducts until the leader again abandons the position. By this manner the conductor and musicians exchange places. Should any player fail to fill the conductor's place he must pay a forfeit. Of course, to make this game a success the conductor should be quick witted and change as rapidly as possible from leadership to musician. The more noise, the greater the fun. The brighter the leader, the more confusion and complication. After the game is ended the forfeits can be redeemed and become an additional amusement.—The Boston Journal.

ADD one-half of A.H. one-third of A.C.E. one-fourth of NICE, one-fifth of HOUSE. The sum of 1/10, 1/10, 1/10, 1/10 will be a Great Composer's name.



TO ANY of our subscribers SPECIAL RENEWAL who desire to renew their OFFER FOR MARCH, subscription during the current month, and will send us

\$2.00, we will not only renew the subscription for one year, but will send them the new book, "First Studies in Music Biography," by Thomas Tapper, which is a child's history of music that exists: a text-book of interest to every teacher and to every school. It is fully illustrated. The testimonials we have received from the first copies sent out prove that it is going to give the best of satisfaction.

To those of our subscribers who do not wish this work, we will make this offer: For \$1.85 we will renew the subscription to THE ETUDE and send either of the two volumes of "The Modern Student": a collection of study-pieces to promote technical development, interesting melodious pieces, rather than dry, unattractive studies; large collections, well made and bound.

It has been our custom for several years past to make a specialty of summer-school advertising. Last year we received a great deal, much to the satisfaction of those persons who advertised.

The months of April, May, and June are the best for that purpose, and for those three months we will make a special price. All those interested please write to us immediately as the April issue goes to press on the 20th of this month.

Any who have an idea of doing summer-work will find that such an advertisement inserted in our columns under the special heads will more than pay them; it has been positively demonstrated by our previous advertisers.

We should be pleased to send "on sale," to anyone desiring it, music for sale. We have a very large and well-selected stock of solos, duets, quartets, and cantatas for choir and Sunday school. They are much time left for preparation for Easter, so send quickly, and we will promise our most prompt attention.

Two of the works published by us during January require special mention. "First Steps in Pianoforte Study" has been received with great satisfaction by a large number of advance subscribers. Its principal point is that it begins with the very first rudiments, and progresses so gradually that there is no simple method to be obtained.

The other work, "First Studies in Music Biography," by Thomas Tapper, has received unqualified indorsement, as seen by the testimonials of a great many advanced subscribers. It is the only history for children that exists. We received more advance orders for this work than for any similar work that we have ever issued. The following unsolicited testimonial we feel sure will be of interest to a great number of our readers:

"Tapper's 'First Studies in Music Biography' should receive the unqualified indorsement of the musical profession.

"The linking of music biography with contemporary history, as used in this book, has been proved the best method for fixing dates and events in the memory. The book presents a clear and vivid picture of both men and events by showing the relative position and importance of the composers as compared with the other notables of history. Being fully illustrated, printed on good paper, and attractively bound, the book deserves the attention of every music lover, and should meet with the greatest success."

STEPHEN L. ST. JEAN.

It has been some time since we have reminded our readers of that small and complete hand-exerciser which is so useful in preparing the hands for the piano.

If your hands lack the strength, suppleness, and freedom of action which you desire, there is no way of securing it so quickly as to give the muscles a regular gymnastic exercise such as is obtained by using the Bidwell hand-exerciser. This article is within the reach of all, and can be obtained from us. The retail price is \$2.00.

We call attention to the announcement of our very liberal prize offer to musical writers, which will be found on page 108 of this issue. There is hardly a teacher or advanced student who has not gathered ideas on the subject of music-teaching and music-study that would be valuable as the central thought of an article suitable for either of the two contests. We want all live, energetic, and interested teachers to get to work and send us manuscripts. We cannot have too many.

We want, once again, to urge upon teachers the value of THE ETUDE as a means of increasing the interest of pupils. A very good way is for the teacher to get the pupils together once or twice a month and read together, discuss and ask questions about the important articles and the music in each issue. Little clubs can easily be formed in this way, and we shall take pleasure in furnishing teachers with some help toward this point. The expense will be very slight. Write to us for information about our special offer to stimulate the formation of little clubs. It will pay you.

In the interest of those solicitors who are working for THE ETUDE, and who are guaranteed by this house, we ask our patrons to be careful to give their orders only to those who are supplied with proper credentials. Any agent working for us can show correspondence from us. There is only one form of printed receipt used by all of our agents; it bears the name of this house. Beware particularly of the ordinary form of receipt,—"Received of," etc.,—with no mention made of THE ETUDE or Theodore Presser as publisher.

We ask you to receive our legitimate agents as you have heretofore, and to be careful on the above points as much for their interests as for your own. No responsible agent will hesitate to prove to you that he is authorized.

We refer, in the above, of course, to our regular traveling salesmen; not to persons in your own city whom you know to be honest.

NO DOUBT, most of our subscribers have noticed the popularity of the gun-metal case watches: black steel, polished case; durable, and beautiful in appearance. We would draw your attention to the advertisement, elsewhere, of these watches, which are given as premiums for obtaining a very few subscribers for this journal. The watches are guaranteed for every particular, and we can thoroughly recommend them.

We are, perhaps, the largest mail-order house in the country. Our trade along this line is constantly increasing. Music-teachers from the distance are beginning to realize that there are decided advantages in dealing with us. The distance counts for little, as in most cases the local dealer would have to send abroad, and there is delay and risk in this. In ordering from us you do not have to go through another party, and everything is delivered to your door without any delay. Our discounts are as low as any of the large dealers, and our equipment is of the first quality. You can be reasonably sure of getting what you order from us. Our "on sale" plan is most liberal. Our catalogue, while not the largest, contains only the best and the latest. We should be pleased to send our catalogue and terms to any who wish them, and while it may not be desirable to give you your entire trade, yet it is

a decided advantage to have an account with us. Teachers wishing to open accounts with us will save time if reference is sent with the first letter. We always require the reference of some responsible party before opening accounts. We prefer your former dealer, but any responsible business firm will answer. Banks are not considered as being the best reference.

DURING the month of March we will issue the second volume of "Selected Studies from Loeschhorn." The volume will follow the first in grading, or, better still, can be taken in conjunction with Mathews' "Graded Course," Book III. The first volume of Loeschhorn, which appeared last month, has been well received, as attested by the many letters of testimony we are receiving, a few of which we publish in our testimonial column. Our special offer on Volume II of Loeschhorn is 20 cents. The special offer on Volume I is withdrawn, but an opportunity will be given to subscribe for both volumes. For 40 cents we will send, postpaid, both volumes. As the work is almost ready to deliver, this offer will positively be withdrawn after this month.

The volume of marches—"Parlor and School Marches"—will be continued on Special Offer during March, after which it will be withdrawn. The volume, of about one hundred pages, contains the best and latest Marches and Two-steps published by us. They are selected for their worth, and are alike suitable for parlor or for marching in the school-room. For exhibition purpose they will also prove quite available. Most of them can also be played on the reed-organ, and by a little alteration (a few passages here and there will have to be played an octave lower) all can be used on the organ. The volume is gotten up artistically, and should not be passed up by cheap 50-cent editions. Our special offer on this work during March is 35 cents, post paid. Send in your order now, or you will surely be too late.

The new works that we have recently put on the market are all of the most practical order. All fill a large part of our educational structure. The work by Thomas Tapper, "First Studies in Music Biography," is an introduction to musical history which is of value to every student, young or old. "First Steps in Pianoforte Playing" is the very first book placed in the hands of the student. It is interesting, modern, and moderate in price. It can safely be adopted as a text-book. Try it when you receive your next new pupil. "First Year in Musical Theory," by O. R. Skinner, is another book of the elementary order. It is a guide to true musicianship. If all pupils study this book faithfully they will gain a knowledge of the structure of music that will throw a light over everything in music. The mere requirements set forth in the work are enough to set one to serious study. This work can be used in connection with the regular study. In the advanced work by Mr. H. A. Clarke, "Counterpoint," we have a text-book for higher music-study. This work is the result of twenty-five years of teaching counterpoint in the University of Pennsylvania. Any of these works we shall be pleased to send to our patrons on examination, subject to return.

It should be noted that THE ETUDE depends on its support from subscribers; hence our liberal list of premiums for getting up clubs. We have lately revised our Premium List, which will be sent to anyone on application. Almost any musical article can be procured as a premium. There is scarcely a subscriber but can, by a little effort, send a few others. Remember that if only three new subscribers are sent in, your own will be free or renewed for one year. We also liberal cash deductions for one or more subscribers. You not only get a deduction, but an additional premium is allowed those getting up the club. All this is set forth in our pamphlet, which you should read for.



FOR SALE—A SECOND-HAND VIRGIL CLAVIER, Address: Miss H. E. Torol, 117 Webster Avenue, Muskegon, Mich.

MUSIC LESSONS AND A HOME, WITHOUT money, to the right young man who is over 21. Address: Landon Conservatory, Dallas, Texas.

EVERYONE WHO WANTS TO GET AHEAD ahead of the times musically should read the *Musicians' Review of Reviews*. Sample copy ten cents. Frederic Horace Clark, care of Lyon Healy Company, Chicago.

WANTED—POSITION AS TEACHER OF PIANO, History of Music, and Harmony, in some school where the music department is not large. One year's experience. Good references. Address: A. B., care of ETUDE.

WANTED—BY A BRILLIANT PIANIST, POSITION as pianist and accompanist in first-class concert company. Address: G. S. Bohanan, Rio Grande, Gallia County, Ohio.

FOR SALE—WELL-KNOWN AND PROSPEROUS School of Music. Reason for selling due to change of other business interests. Address: "School," care of THE ETUDE.

WANTED—YOUNG MAN THOROUGHLY FAMILIAR with all branches of musical small goods. Must be experienced buyer. Excellent opening. Address: Musical, 809 Boyce Building, Chicago.

IN "KINDERGARTEN MUSIC-BUILDING" THE child's love for music is awakened. He learns of the fundamental principles in the most attractive and natural way. He learns what music is and how to work with the materials which make music. Also, that music is a language to which he is taught to listen intelligently. Above all, he learns of the inner meaning of music, and that he can have true identity. "Kindergarten Music-Building" is not only a preparation for music, but it is the beginning of music, and it is most essential that every child study it.

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WE WOULD CALL ATTENTION TO THE ADVERTISEMENT of the Bureau of University Travel, of Ithaca, N. Y., in another column, which contains an announcement of great interest to musicians. Professor Dickinson's connection with the management is a guarantee of the success of the enterprise.



I am of the opinion that you are the best house in the United States to trade with.

Mrs. M. A. BARRETT.

I have received the work on theory and find it to be entirely satisfactory, and shall find it very helpful, both to myself and pupils.

Mrs. C. A. PRATT.

After examining "First Year in Theory," by O. R. Skinner, I find it to be an excellent work for the purpose for which it is intended.

LOUIS J. DIPNER.

"First Steps in Pianoforte Playing" is a concise, scientific instruction-book, with lofty ideas on every page. Please send another copy.

E. DONK.

I have received Dr. Clarke's work on "Counterpoint." Its high degree of excellence is exactly what might be expected from the pen of that artist and scholar.

A. R. ALLEN.

I have received "First Steps in Pianoforte Study," and like the book very much especially the duet work, which develops so well the sense of rhythm, and the presentation of the minor scales, which are so often given in most confusing fashion.

JOLA M. GILBERT.

The Reward Cards you sent me were beautiful, and my own choice could not have been better, as my pupils had studied lives and works of those same composers.

Mrs. W. M. KIRKLAND.

I am a reader of THE ETUDE, and like it very much. I consider it the best musical journal that is published. Every number repays me more than I can estimate. Success to THE ETUDE!

NELA MERRITT.

I wish to thank you for the prompt and kind attention in sending me the premiums I selected. I am more than pleased with the music. It has confirmed my faith in all your "Publisher's Notes."

MISS CLARA L. UNZERKAT.

I have just received the book "First Studies in Music Biography," by Thomas Tapper. I consider it a most excellent work, and just what I have wanted for my class in musical history and biography.

HARRY C. HARPER.

The "First Steps in Pianoforte Study" is clear and carefully edited. The usefulness of the selections is one of its best features. A bright and pretty exercise is far more easily learned than a dull one, and may be made fully as valuable.

SOPHIE D. RICE.

Your "First Steps in Pianoforte Study" will surely win its way. Space hardly permits the briefest mention of its many admirable features. Let one suffice—the chorals and hymn-tunes. When teachers remember the dismal failure of pupils quite advanced in the religious were for discussion, they must forever bless the publisher for the happy thought which offers in this volume some drill along this line.

L. P. DUFFELL.

I have received the "First Year in Theory" by O. R. Skinner. This unique little book should be in the household of every ambitious musical student. I find it contains more foundation respecting the nature of music than was found heretofore in American methods. In this respect this little treasure surpasses others.

JOSEPH S. KOS.

"First Studies in Music Biography," by Thomas Tapper, is received, and I am greatly pleased with it. We have had too much method and too little real music; too much statistics and too little of the soul of the masters of the art.

MISS J. M. GILLES.

I have received the work on "Counterpoint," strict and free, by H. A. Clarke. I am very favorably impressed with it. The clearness in which the rules of counterpoint are explained should meet with approval by every earnest student of music.

JOSEPH S. KOS.

"First Steps in Pianoforte Study" has been received, and I am very much charmed with it. It presents every step in quite an interesting style. The success of success with a young pupil is to keep him interested; so I think this book will be of great assistance to me.

MISS T. C. ROWE.

"First Studies in Music Biography," by Tapper, is received. I have carefully looked it over, and like it very much. I have quite a nice little musical library, made up mostly from your advance offers, and have never been disappointed in any book I received from your house.

T. H. HOLLAVER.

We have received Tapper's "First Studies in Music Biography," and are well satisfied with the book. There is not a dry page in it. It makes music a factor in history by associating the authors with other historical characters, and makes it a necessary factor in education.

MISS L. G. MCANDREW.

I have carefully read the book "First Lessons in Music Biography," by Thomas Tapper, and would say that it is a work with a ripe knowledge and a thorough understanding of a practical work, and will assist the teacher or pupil wonderfully in remembering facts in music biography. It is an up-to-date book.

GEORGE W. DIERKE.

We have organized a small class for music-study in our little northwestern Ohio town. We shall call it "THE ETUDE CLASS," because we have been inspired to study music from its beginning by the many fine articles published from time to time in THE ETUDE. Personally, it has done more for me in keeping up my musical interest and knowledge than any other help I have had.

MRS. E. L. MORTON.

I find THE ETUDE an invaluable help. Your editorials and different music departments contained therein have been an inspiration to me, particularly the organ and piano departments, and, since it has been such a great help to me, I shall endeavor to increase its circulation by getting my friends to subscribe for it when opportunity offers.

A. S. KRAFT.

Having examined your "First Steps in Pianoforte Study" thoroughly and compared it with other methods, I am willing to say that it is the best yet published for small children and beginners in music. I shall adopt this book for my kindergarten pupils. One point that pleased me most was the placing of piano solos at certain points in the work. It is a great help to teachers.

NANNIE BOBBEMAN.

HOME NOTES.

The first concert of the Beethoven Chamber Music Club, Duluth, Minn., assisted by Miss Mary Lyster Bradshaw, contralto, took place January 18th.

The Ashtabula, O., Oratorio Society gave Rossini's "Stabat Mater" last month. Mr. W. H. Luechi is the director.

The Buffalo Trio Club—Mr. Jaroslaw de Zielinski, pianist and director; Mr. George A. Gould, violinist; Mr. T. Amesbury Gould, cellist—gave their first concert of this season, January 20th, assisted by Mr. Robert Burton, tenor. The principal numbers of the program were Goldmark's "Trio in G minor," opus 33, and Shostakovich's 4th minor, opus 15. Mr. Zielinski also gave a recital at Olean, N. Y., January 14th.

A military concert-band department, under the direction of Mr. Herman Bellstedt, has been added to the Cincinnati Auditorium School of Music.

In the playing tests before Mr. Carl Faellen and faculty of the Faellen Pianoforte School, Boston, 272 pupils took part, 202 playing their pieces from memory. Included in the list were 25 sonatas, 7 arias, and 607 other pieces.

Two of Mr. Herre D. Wilkins's pupils, Misses Blanche and Ruby Powell, gave a piano and song recital in Mr. Wilkins's studio, at Rochester, N. Y., January 17th.

Mr. Abel R. Taylor arranged an interesting musical, which was given in College Hall, Bordenstown, N. J., December 21st.

Thos. H. C. Macdonough, of Wellesley College, is making quite a feature of the music for the Sabbath evening service.

Mr. FRANKLIN SONENKOR, of New York, gave a well arranged piano recital in the Carmel Presbyterian Church, Edge Hill, Pa., January 8th.

We have received the musical-service leaflet of the Church of St. John the Evangelist, St. Paul, Minn., of which Mr. George H. Fairclough was appointed organist.

Mr. A. D. Hopkins, of the Augustana Conservatory, Rock Island, Ill., gave a well selected organ recital last month.

The program for the first public concert of the Manuscript Society of New York, for the season, given in Mendelssohn Hall, January 19th, had a number of novelties. A full orchestra was used.

Mr. E. R. KROGER's second lecture-recital was given in the Odson, St. Louis, January 9th. Beethoven was the subject of discussions from sonata opus 2, No. 1; opus 31, No. 3; and opus 101 were played.

EDWARD BAXTER PERRY returned to Boston for the holidays after a tour of five weeks and recitals in the Western States. He started the first of January on a Southern tour of seven weeks, to be followed by a trip in the New England and Middle States. Mr. Perry will fill a hundred and five engagements between October 17th and the first of April, which is the largest number of concerts ever played by any pianist in the same length of time.

Dr. HENRY G. BANCHEFF's analytical lecture recitals are a feature of the musical work of the Brooklyn Institute. Directors of music schools find these recitals helpful to their work.

Miss EVELYN LEXWOOD WINN, a frequent contributor to THE ETUDE, is now violin teacher at Deane Academy and Lowell Seminary, near Boston, Mass. Miss Winn is meeting success with her lecture-recitals.

Mr. FRANKLIN Y. TERRY, whose name is familiar to ETUDE readers, has reentered the concert field. He has filled several important engagements in Brooklyn and New York recently.

MAX and ANNA CLARK, children of Mr. Frederick Horace Clark, of Chicago, are attracting attention as concert-givers. They received high praise from Paderewski last year, when they played before him.

THE SCHOOL of Music of Gustavus Adolphus College, St. Peter, Minn., reports a gratifying growth. A number of new instruments have been purchased to supply the demand for practice.

Mr. and Mrs. J. Goodrich have located in New York City, and will give special attention to instruction in all branches of musical theory.

Miss MARY HALLOR, of Philadelphia, was the soloist at the concert arranged by Prof. Charles S. Skilton at the Trenton State Normal School, Trenton, N. J., January 10, 1901.

Mrs. FLORENCE LEONARD and LOUISE M. HOPKINS have made quite a success of their Saturday-morning concerts for young people. These recitals are intended to help toward preparing persons to listen intelligently to music. This month Mr. H. E. Krehbiel will review the study of instruments and speak of the orchestra, the various instruments being shown and typical musical examples being played.

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This well-known standard instruction book for beginners on the piano has been revised by Louis Kohler's daughter, who assisted him in preparing many of his educational works.

It has been changed somewhat. The scales have been added, marks inserted for the teacher and pupil; all with the idea of bettering the American pianist. It has been made a modern work. The price and size are the same as all other unrevised editions.

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This book is the direct outgrowth of a need expressed by both teachers and pupils for certain definite rhythmic which shall assist the time which come to all of us, when something "in higher style" is demanded. To supply this need, by giving marked rhythm as well as typical melody, is the task set himself by the composer, Mr. Scamnell. That these requirements have been met, the work itself is the evidence. The pieces he well under the hand, do not require much technical equipment, experienced judgment of Mrs. Crosby Adams in the plan of the book. Mr. Scamnell has been fortunate in having compositions suited to the natural and healthy demands of a certain phase of the pupil's experience because, while the pieces are indeed "light," they are not commonplace, and will therefore help instead of hinder the progress of the pupil's development towards a refined musical taste.

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MORE SUGGESTIONS FOR THE REPERTOIRE.

Appropos of Miss Amy Fay's article in the February ETUDE, in which she says: "Schubert is less satisfactory for concert purposes, and he is better in the Liszt transcriptions than in his own original form." I will suggest this statement by another: So is Liszt better in his transcriptions, not only of Schubert's melodies, but also of the songs and dances of the Puzos, than he is in most of his own original compositions.

Those wonderful rhapsodies of his are nothing more than spirited compilations of the folk-songs and dances of the Magyar. The temperament of the Slav, as expressed in his music, is new, electrifying, and starts to the ear of the Teuton and Anglo-Saxon. There lies the mystery.

As for Schubert's "Impromptu in F-minor,"—one of Liszt's Schumann's "crack pieces,"—there are two "Impromptu in F-minor" by Schubert, of entirely different character, and it would be difficult to say which is the most effective "if well-known played." To me there has always been a great deal more in Schubert's piano-compositions than seems to be conceded by most people. The "Fantasie in G" can be made equally

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THE ETUDE

The Teachers' Round Table.

HABIT, THE SECRET OF SUCCESS.

The great secret of success in technical or other practice lies in the total and absolute concentration of thought upon the work to be accomplished. In the case of the physical and table exercises outlined last month this fact should be especially noticeable. Habit is really a second nature, or, as the Duke of Wellington once put it, it is "ten times nature." The sole reason for the use of these exercises is that the correct control of the various muscles involved in piano-playing and the proper attitude and physical conditions necessarily will have become fixed matters of habit before the attention of the student may be distracted by the musical side of the art.

It is suggested that during this month the results of the concentration of mind upon even the smallest details of these exercises be carefully observed. The broad grasp of many details that is so noticeable in the work of a finished artist is acquired by perfecting one item after another.

PHYSICAL AND TABLE EXERCISES.

Within the past few years many improvements have been made in elementary piano-teaching, particularly in its technical side. It is now the custom with many progressive teachers, before approaching the keyboard with the pupil and in addition to the usual rudimentary instruction, to endeavor to train the arms, hands, and fingers, and to cultivate certain habits of mind and of nerve-control. In the first place, various physical exercises are used to cultivate relaxation and muscular control. Properly and intelligently used these have proved of incalculable advantage. In the training of the hand and fingers table-study has been brought into use, with highly satisfactory results. The main idea in this is to cultivate the correct position of the hand and the proper action of the fingers before doing any keyboard-work whatsoever, the advantage claimed being that, the desired position and action of the hand and fingers having been obtained, the mind of the pupil is not diverted from the necessary succeeding steps, the fingers are ready to do their work properly and intelligently, both teacher and pupil are saved much vexation, time has been saved, and no bad habits of technique are to be eliminated, because none can have been formed.

—Preston Ware Oren.

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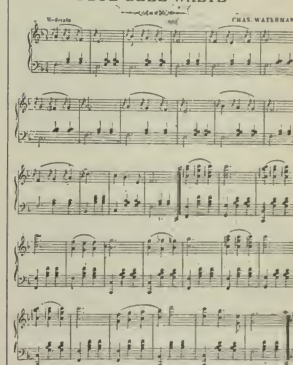
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of the Oberlin Conservatory of Music as special lecturer for this tour. Professor Dickinson is already well known to the readers of this journal as one of the ablest lecturers and writers on music in the country. He has devoted special attention to the particular music which will be prominent in the program of the summer.

THE BAYREUTH FESTIVAL

will be visited in August. There will be opportunity to attend the opera and important concerts in various cities of Europe. Special attention will be given to the High Mass of the Roman Catholic Church. There will also be opportunity to visit, toward the close of the trip,

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effective as the great "Wanderer Fantaisie." I take the finale in alla breve measure.

Then there are several of the "Impromptus"—especially the first one, in C minor, which begins with a timid solo voice, followed by the full choir, etc. Alas, so much really good music seems to be passed by in the effort to get things effective for so-called concert purposes!

I would certainly count some of Schubert's sonata movements into the effective class, if I were out for "concerting." There are the two unique ones in A minor and the great one in D major. Their technical requirements are entirely different and worthy of a good musician-pianist who can grasp the symphonic nature of such works. —F. J. Zeltberg.

AN IDEAL PUPIL

JUST a happy, smiling-faced little miss of scarce fifteen years. She has a healthy body and a healthy mentality. She has had two years of High School and stands well in her classes. She loves her books. Latin seems hard, but she really wants to know it, and would scorn the suggestion of giving up a study "just because it is hard." She has faith in herself, as a smart girl has a laudable right to have. She has already come to a realization of the fact that, the more difficult the subject, the more credit there is to be earned in the conquering of it. She seems permeated with a spirit of filial loyalty and sense of responsibility to affectionate parents and friends, that brooks no possibility of failure through neglect or lack of attention to duty. Her parents are not likely to be caused pain or mortification over failures on her part from such a cause.

In her music study it is her delight to gain every possible advantage from conversations when I am endeavoring to impress upon her mind the foundation facts of musical theory, history, etc. With hearty and cheerful promptness and a display of concentration and purity of purpose beyond her years, she sets to work obediently when bid to master the details of the different methods of counting, maintenance of elevated position of the outside of the hand, quiet and skilful re-positioning, etc.—but high-finger-action, etc., is such work. In studying an étude or Bach "invention," she begins by playing one measure over separately and slowly, then closing the book repeats the passage ten times, without notes, in order to memorize every little detail of execution, rhythm, or touch. Then the other hand is trained in the same manner, after which the passage is taken both together, with the same care and precision. After the next measure is worked up in the same thorough manner the two measures are played a number of times, consecutively, before passing on to the third, etc. When she has reached the end of the piece by this thorough and painstaking method, she is able to play any measure in it when requested by number to do so, and without the aid of notes; or can write out the difficult thematic composition if required.

How limited is the promise of worthy and respectable attainment to be found in one of so lively a personality! A sacrifice seems not such to parents, when made for a child like this. How I love to take her to the opera—"Robin Hood," for instance, if no other comes along!

She has read "Ivanhoe" and English history. Her eyes are all aglow with happiness and interest, while awaiting the rise of the curtain, as I tell her that "Robin Hood" is the most successful opera ever written by an American. "What is the composer's name?" she asks. And another time it is "Il Trovatore." She wants to know all about Verdi. "Was he one of the greatest of composers? Was Paganini as great a composer of opera as Verdi?" The lesson-day of such a pupil is a happy day for the teacher. A few such pupils find their way to the piano-teacher, but in certain sundry cases it ought to go far, far, toward it. The satisfaction of teaching one little bird like this is an exquisite pleasure. Imagine the rapture additional that might ensue in the experience of teaching a whole summer of them!—E. F. Brel.

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QUESTIONS
AND
ANSWERS

NOTE.—We repeat again that to insure answers to queries the full name and address of the inquirer must be on the letter, not for publication, but for private reply in case the query is not suitable for this column. We have inquiries from an "Anxious Parent" and "E. C." to which no reply can be given until we have addresses.

H. P.—If there is no metronome-mark to a composition, you must be guided by the character of the piece and by the tempo direction, such as *andante*, *moderato*, *allegro*, *ritorale*, etc., to the time-signature, to the principal rhythm. For example, in a piece marked *andante*, if the time be $\frac{3}{4}$, and eighth notes predominate in the principal theme the general movement would be slower than if the theme contained quarter notes principally. In marches in $\frac{2}{4}$ time you will find considerable variation. Some will have dotted eighths and sixteenths as a part of the leading rhythm; others will contain principally eighth notes; still others, as some of Sousa's, half notes. In the latter case the half note is really the unit of movement, in the others the quarter note. In a piece in $\frac{3}{4}$ time marked *andante*, the term refers to the relative succession of the units of time-measurement; in this case the dotted quarter, which receives but a part of a beat. The accents are generally the determining factor. Lussy's work on "Musical Expression," in the Novello "Primers," has some useful information on this and kindred subjects.

G. B.—Same horn and trombone players have been able to produce several tones of different pitch at the same time. The reason lies in the fact that the vibrating column of air divides into segments owing to the curve of the lips, causing not only the sounding of a note corresponding to the full length of the air-column, but also to the separate segments. For fuller information in regard to this property of vibrating air-column, consult a book on musical acoustics, such as the "Student's Helmholtz." Public and school libraries usually contain scientific books containing chapters on this subject.

M. P.—When the tenor and bass have the same note on the staff the pitch will be the same (that is, if both parts are written in the bass clef). If the tenor clef is in the G clef, the actual sound will be an octave lower than would be the case if sung by a soprano, the difference being in the male and female voices; in such a case a tenor might have C, third space, treble clef, and the bass the first line above the bass staff, but both will sing the same pitch, the difference of the octave being only to the eye.

M. A. S.—The natural minor scale is usually taught in theory because it gives the basis of the other minor scales, and because it is, historically speaking, the original minor scale. The harmonic minor is much used in modern music; the melodic minor-occurring in melodies and in ornamental passages.

M. T. C.—1. A sharp, flat, or other accidental affects the note of the same pitch (not the octave higher or lower) occurring later in the same measure. It has no effect in following measures except when the first note of one measure, if chromatically altered, is tied to a note of the same pitch in the following measure. Some writers say even if not tied over, but if no other note of different pitch intervenes, the effect of the accidental continues. The actual practice of composers is to write in a natural in a measure following a chromatic alteration as a matter of precaution.

2. The reason why two half-steps are used in the major scale arises from esthetic considerations. A scale composed of whole steps will offend that part of our nature which demands variety. Hence the agreement of the half-step in contrast. But we do not have whole steps, then, hence two half-steps and four whole steps. There are many scales known to music, the position and number of the half-steps varying greatly. Modern music has selected the form which is the most agreeable to the ear.

3. The first sharp falls on F because that note must be raised in the scale of G. So B must be flattened to correspond to the major scale pattern when commencing on the relation of the tetra-chords.

W. D. C.—1. When a measure is marked *piano* or *forte*, the effect lasts until a new direction is given;

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that is, if the composer has been careful to give full indications. While it usually does last, this rule must not be construed as to mean that it lasts without shading a little softer or louder.

2. A group of notes, such as a triplet, three eighths, should not be played as an eighth and two sixteenths.

3. The "Romantic School" includes music written to develop a mood or a picture, to bring out the emotional qualities of music rather than the merely musical possibilities of a theme; it is emotional rather than intellectual, based on melodic rather than harmonic development. Compare the Schumann "Träumerei" with a Clementi sonatina or a Haydn sonata.

4. There is no clear explanation of the origin of the term "rag-time" as applied to the peculiar syncopated effects in music. Various persons claim to have been the first to use the term. The honor is a very doubtful one.

5. If the movement of a piece is too rapid to admit of a trill in thirty seconds, it is permissible to use sixteenth notes.

6. You can simulate the effect of a strong accent on a reed organ by raising the hands briskly from the keys after the notes have sounded.

A. M. R. 1. It is largely the custom in this country to play the works of Bach, especially the fugues, at too high a rate of speed. By so doing much of the contrapuntal beauty is destroyed and the whole effect is blurred and unsatisfactory. The fugues should be played at a moderate tempo, with a full round tone and with due regard for the leading of the voice-parts.

2. Any one who has already developed a good technique and a thorough musical understanding, Bach may be studied without a master, but hard study and careful practice will be necessary and a study of theory, especially of counterpoint, is recommended.

In connection with these answers, the article by Emil Liebling, in the November Brown, should prove interesting and helpful.

S. M. P. No matter whether a chair or stool be used in piano-practice, the wrist, in finger-work, should not be allowed to sag toward the elbow. It should always be held loosely, although invariably under perfect control. No hard-and-fast rule can be prescribed in this matter. Most concert-players use a chair, thus bringing the arm quiet and bringing the player close to the keyboard, when necessary. Greater ease and security are claimed for this. In the case of young children and others below the average height, the use of a chair, unless it be specially made and much higher than the ordinary, seems to be out of the question.

E. P. S. 1. By a double-jointed thumb is usually meant a thumb-joint the surrounding ligaments of which are more elastic than is usually the condition, or when the muscular development about that portion of the hand is uncertain.

To make the thumb-joint to curve outwardly is the most effective way to prevent or correct its bending in, and for that every single time the thumb is allowed to waver is hopelessly preventive. Hold the thumb bent, joint curving out, and maintain it so against some pressure brought to bear against it to straighten it for a muscular exercise.

2. Leaving out the word principles in your question, the most original characteristic of the Leschetizky school is, beyond doubt, the great originality of the personality of Leschetizky himself, which has made him formulate numberless little practical ways, some times different for every piece, by which his pupils' playing could be made more vivid and still true to all canons of good art. Technically, perhaps, the most original point of his school is his insistence on having the finger press the key down as far as it will go in piano as well as forte passages, pressing the key down slower when it is to give out less volume and more suddenly when more volume is wanted. This holds good in rapid forte playing, its exception is in soft rapid playing.

In other words, our modern pianos should never be touched gingerly.

THE earnest study of the masterpieces of art which have already stood the test of time is one of the most profitable of the many occupations of the busy student. This useful form of mental exercise should involve the tracing out of musical thought-germs, and the study of workmanship displayed in the extension and crystallization of these materials into themes and sentences, the formation into designs and patterns in accordance with the thought-suggestions arising from the inspection of these primary formations, and the selection and assortment of the ideas so shaped and gathered together.—E. H. Turpin.

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3323. Read, Edward M. Cloister Bella. Piano. Grade 50
A pleasing composition of the salon type, with a rich, broad character as indicated by the title. It will give useful drill in the playing of grace-note.
3300. Webb, F. R. Op. 98. No. 1. Merry Moments. Polka. Grade III. 30
A very pleasing polka of moderate difficulty. Being well digested it makes a happy number for the progressive pupil, as it abounds with melody.
3301. Webb, F. R. Op. 98. No. 2. Hurrah! Hurrah! March. Grade III. 40
The march and two-step is now at the height of popularity. This one possesses a brightness and vigor that commands itself. It sets the feet in motion and has the aim of the composer.
3302. Howe, E. Raymond. Orpheus March. Grade III. 40
In this we find a more pretentious number than the above. A breadth and body of a triumphal march. The left hand is well supplied with passages in octaves. In the right, chromaticisms and octaves give a character and dignity to the composition.
3303. Howe, E. Raymond. Cupid's Capture. Gavotte. Grade III. 40
A dainty little movement. The melody is a melody; lightness of touch is necessary to illustrate the flitting of the little God of Love as he endeavors to acquire a hopeless task, as the finale shows in firm chords in strict time.
3337. Engelmann, H. Op. 456. Ring Out the Old, Ring in the New! Four Hands. Grade III. 50
A descriptive sketch of the passing of the last century, the exit of which is followed by a stroke of the bell. The entrance of the new is accented by a fanfare followed by a joyous theme in direct contrast to the opening of the work which prepares the mind by a descriptive passage in solo with a fervent theme.
3349. Wolff, Bernhard. Joyful Return. Grade II. 30
An excellent work for the development of the hands in playing thirds and sixths. It also presents material for agility in the left hand. Much benefit may be derived from the many examples of wrist exercises.
3329. Reinhold, Hugo. Op. 28. No. 3. Improvis. Grade VII. 70
A very fine example of the style of this composer. The prevailing key is C-sharp minor with a middle section in D-flat major, the first section consisting largely of rapid running work in sixteenth notes, while the middle section consists of a flowing legato melody in chords accompanied by arpeggios of the left hand.
3335. Fanchetti, G. I Think of Thee. Grade III. 30
A very pretty air de ballet in the modern French style; a waltz movement in tempo rubato, contrasting with a more rapid staccato theme, while the whole is finished off with a lively coda.
3334. Wach, Paul. Ballet Mignon. Grade VI. 40
A brilliant and highly effective solo piece. The principal theme is an allegretto movement in staccato, while the middle section is based on light staccato and staccato chord work with occasional trills.
3350. Merkel, G. Op. 81. No. 4. Butterfly. Grade III. 30
A standard teaching piece by a sterling composer; a melodious theme in D major accompanied by extended arpeggios, largely assigned to the left hand but occasionally taken up by the right. A good recital number.
3344. Liszt-Schubert. My Sweet Repose. Grade VIII. 35
A very fine edition of this beautiful transcription, carefully edited and fingered. The theme is used three times, each with a more highly colored accompaniment. The first sixteen measures were originally played by Liszt with the left hand and the first repetition has a most appropriate accompaniment, while the second repetition is accompanied by repeated chords divided between the hands in various octaves.
3354. Faber, H. F. Tarantella in C Major. Grade V. 40
A brilliant and taking example of this popular form of pianoforte composition in C major and related keys. It lies nicely under the fingers and will supply ready material for careful practice. It should prove acceptable to both teacher and pupil.

The Etude

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